

A FIRST COURSE
IN
GENTLEMEN'S
GARMENT CUTTING



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A FIRST COURSE
IN
GENTLEMEN'S
GARMENT CUTTING

By

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GARMENT CUTTING

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INTRODUCTION

THE planning of a book on the art and science of garment cutting is something which requires considerable thought. Such a work must be arranged in simple terms yet must cover as much as possible of a very extensive ground. As its title suggests, this book is intended primarily for the use of beginners; the problem is thereby enhanced. The book must be at once simple and comprehensive.

With this in mind the author has set out to give diagrams and explanatory matter for most of the garments which the young cutter is likely to be called upon to cut at the commencement of his career. The system used is based on proportion and the measures taken are straightforward. When the student has become familiar with measurements and the application of them to the drafts he will be prepared for further studies in cutting. Various supplementary and check measures, which some cutters use with success, may then be practised and incorporated in any subsequent drafts the student may make.

The foundation given here has been tried out in the field of practical work and has been thoroughly reliable. With such a system as a basis the beginner will rapidly gain confidence in himself and will soon be able to adapt his knowledge to the cutting of any style of garment.

Style and fashion are variable factors; they seem to move outside the bounds of "system" as such. They will be treated in this work, however, and the adaptability of the basic system will be seen very clearly. The student of cutting should train himself to take note of the styles of garments he sees every day and to observe the different figures of people with whom he comes in contact. Success in the cutting-room depends upon many things beyond the memorisation of a system; among them are keen observation, judgment and the cultivation of a pleasant personality. The young cutter is encouraged to acquire these things.

To the practical tailor the learning of cutting should not be difficult. He knows the parts of garments and how they will be put together. The non-practical student is advised to get some knowledge of making-up. In these days such knowledge can be obtained by less laborious methods than those of the past. At the Tailor and Cutter School of Tailoring, for example, a very carefully planned course is carried out in which students can receive instruction during six months equivalent to two years by older methods. Certainly, to know how garments are made will help the student of cutting to become more proficient.

"A First Course in Garment Cutting" has been planned to meet the technical requirements of the City and Guilds Examination. In short, it is suitable for those who wish to learn cutting or who are attending classes. It will give an easy and reliable introduction to an extremely interesting and profitable career.

ANATOMY AND FIGURE OBSERVATION

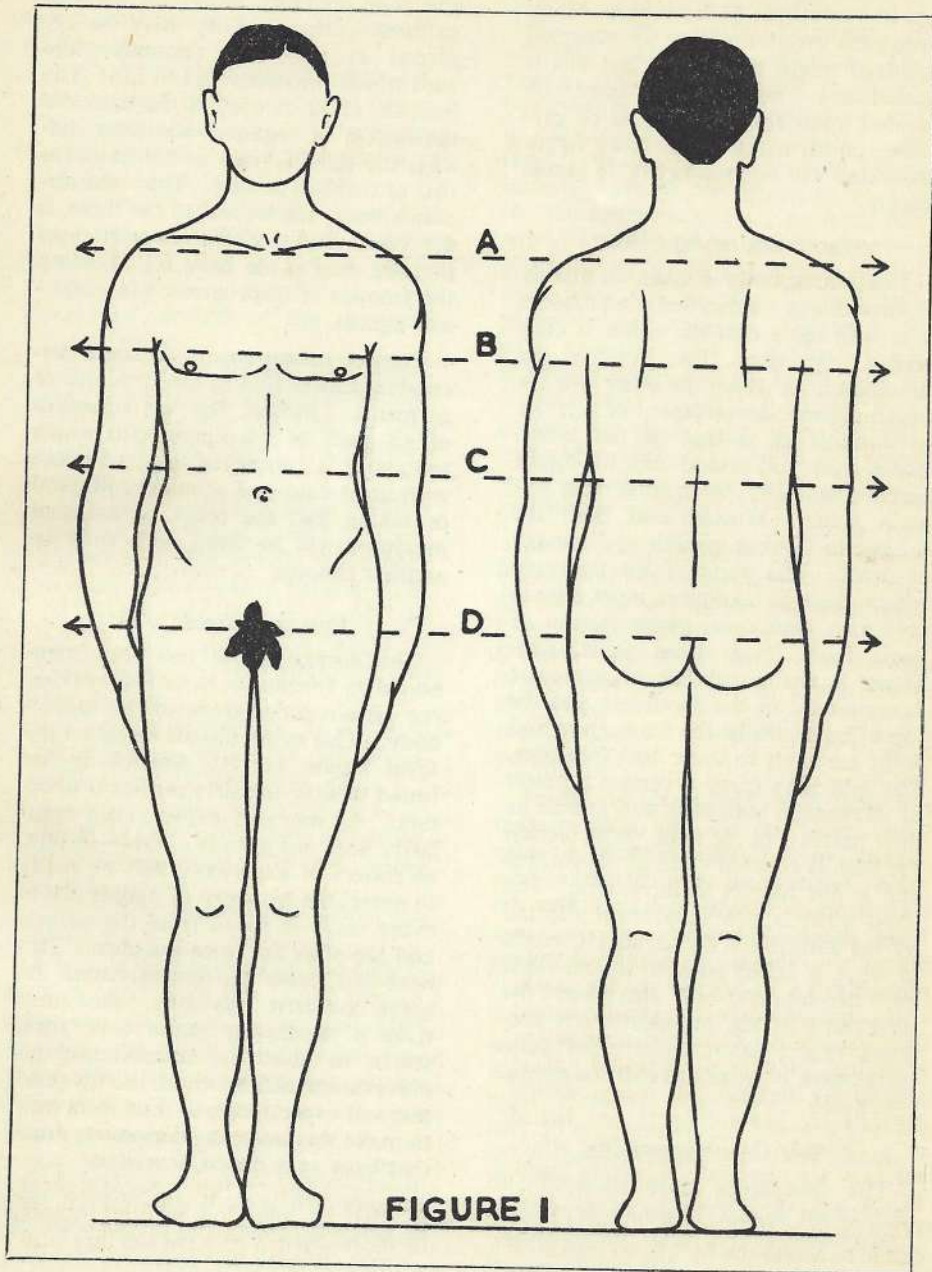
THOUGH it is not necessary for cutters to make a detailed and exhaustive study of the anatomy of the human figure, they should know something about the structure of that which it is their business to clothe. Most successful cutters have some knowledge and understanding of the shape and formations of the body, its proportions and the laws of its growth and development. Such knowledge adds interest to their work and proves its usefulness in practical experience.

Types of figure vary in different parts of the country and the effects of occupation are to be seen in the build and attitude of the frame. In districts where most of the inhabitants are engaged in agricultural work, or in heavy engineering, the structure of such people's figures will be different from those of people employed in offices and shops. The former will, probably, be developed in the back, chest and shoulders to a greater extent than the latter. These distinctions are, of course, indefinite. It would not be true to say that *all* men in agricultural districts are heavily built; nor would it necessarily follow that all office workers are relatively lighter in build. There are exceptions to every rule. What is important is the ability of the cutter to assess the figures he measures

and to judge the type of garment most suitable for them.

FIGURE 1 shows a fairly typical male figure; on it are marked the sections with which the cutter is chiefly concerned. A is the shoulder level line; B is the chest line; C the waist line and D the seat (or hip) line. The vertical distances between these lines will vary with different figures, the height having considerable effect on their location. In the present figure distances between these lines are based on the assumption that the normal figure may be divided into eight sections, vertically, each section being equal to the size of the head from neck to crown. This computation is sometimes referred to as the "Eight Heads Theory" and it has been proved to be a fairly reliable guide to figure proportion.

So far, only the so-called normal, or standard, figure has been discussed. It is probable that very few men would be found to have a figure so proportionate; variations, however slight they may be, would be found in any ten figures we might select. For instance, the distance between the waist line, C and the seat line, D could be anything from 7in. to 10in. Some figures are what is called low waisted, others are short waisted or have the hips and



seat in a relatively high position. Many more such variations from the accepted standard might be quoted; but this is unnecessary. Some basis must be decided upon for the purpose of garment construction and the figure illustrated will be found reliable in this respect.

STRUCTURE OF THE BODY

The human body is made up mainly of three things—bone, flesh and muscle. It is with these that the cutter is concerned. Of them the first is the foundation on which the other two are superimposed; development of it is not so variable as is that of the latter. Bones form and extend until the figure reaches maturity; after that they remain static. Muscles and flesh are subject to further growth and change of form. The parts of the figure in which changes take place most noticeably are: shoulders, upper section of back, front chest, front waist, seat. There is the possibility of muscular development in the shoulders and the top of back, whilst the front chest and waist are likely to show flesh increases. The seat may carry a certain amount of increase in both flesh and muscle as time passes. In the back waist section the flesh is situated close to the surface and is not subject to increment. The front waist is, probably, most affected by the addition, with advancing years, of what is called adipose tissue. It is the development of this and the slackening of the muscles which produces that type of front waist associated with what tailors call the corpulent figure.

THE CIRCUMFERENCES

The dimensions indicated by B, C and D on Figure 1 are those of the Chest, Waist and Seat, respectively,

and they are very important ones in garment cutting. They may be regarded as the main circumferences with which the cutter has to deal. The first, the chest, is used as the basis for the system of coat and waistcoat cutting; the third is used as the basis for that of trousers cutting. The waist circumference, the second of the three, is the one subject to certain variations that are used as the basis for assessing the amount of disproportion in corpulent figures.

Correct measurement of these circumferences is vital to the structure of garments. Indeed, the measurement of all parts of the figure with which the cutter is concerned must be taken with great care and accuracy. Method of taking and the order of essential measures will be dealt with fully in another chapter.

FIGURE PROPORTIONS

The normal figure has been mentioned as forming a basis for working out certain proportions of the human body. This might almost be called the *ideal* figure, for its dimensions are found to exist in fairly regular proportion. As was said earlier, such regularity does not always obtain—in fact, as cutters of experience will be ready to agree, the majority of figures are in many ways removed from the normal and are often far from the ideal. This need not cause the young cutter too great concern, however. He must have a reasonably static base from which to start his calculations; his observation will be improved by practice and experience will teach him how to make the necessary departures from that base as occasion demands.

There are certain guides that can be given regarding the proportions of

the normal figure: they are set out below:—

(1) When the arms are extended, the length from finger-tips to finger-tips equals the height of the figure.

(2) Half the length of the forearm locates the position of elbow.

(3) The forearm length is usually equal to the length from neck to waist.

(4) Half the width of back is the same as one-fifth of the chest circumference.

(5) Half the across-chest dimension (taken from armpit to armpit, with the arms at the side) is one-fourth of the chest circumference less one inch.

(6) The shoulder slope (calculated at the lowest point) is about one-sixth of the length from neck to waist—the so-called natural waist.

(7) The base of the armpit (or tailor's depth-of-scyce) is equal to one-sixth of the chest circumference plus 3in.

(8) From the centre of back to the front of armpit is one-fourth chest circumference plus 3½in.

(9) From the crutch (or fork) to the small (the hollow part just under the knee position) is half the length of leg.

(10) The calf is 3in. below the small.

It will be understood that the dimensions quoted here are taken from a *proportionate* figure. Their usefulness to the young cutter will be illustrated as he proceeds with the study of this book.

TRAINING THE OBSERVATION

The importance of a trained judgment in forming a mental picture of the figure he is attempting to clothe is realised by every thoughtful experi-

enced cutter. Such judgment is acquired only after practice. The young cutter is advised to make observation of all the figures he sees in the course of the day and to note their peculiarities. He may then imagine that he has garments to cut for these figures and try to work out what he would do in order to fit them satisfactorily. He should also consider what will be most likely to improve their appearance. Figures have to be dressed as well as clothed—there is a big difference in the terms here. It is said, and rightly, that the best cutters are those who think on the lines of artists and who make their work something more than measuring and fitting people.

The cutter's vocation is on a much higher plane than many of his number are inclined to think. Tailoring has been described by one writer as "the greatest of the lesser arts." The cutter is, perhaps, the most influential force in a successful tailoring business; he should make his work worthy of that position.

To the reader of this work, then, it may be said that he can make his career as a cutter a very full and interesting one. He must learn to measure, cut and fit accurately—and he must know how to dress and please personalities as well as persons.

When he has read and studied the book carefully and thoughtfully he will be able to cut, with some confidence, most of the garments in general wear at the present time. He may care to supplement the knowledge he has gained by taking one of the courses of instruction at the Tailor and Cutter Academy—either by post or by a term inside the Academy. The latter is to be recommended.

TAKING MEASURES

THE first requirement of measures is that they shall be accurate; the second is that they shall be appropriate to the garments being ordered by the customer. It is a good plan for the cutter to consult the customer, at the time of measuring, on the style of clothes he likes and on the purpose for which he intends them. The student may not at once realise the need for being certain that all the customer's wishes are carefully noted at the outset; but by making sure that these are recorded correctly he will be saving himself a great deal of trouble later on. There is nothing more annoying to customers than to find certain features missing in the completed suit or overcoat.

It is the usual practice for the cutter to take measures and to call them out to the salesman. The latter, in turn, enters them in the order book, at the same time calling them back to the cutter. This is a sound plan, for it helps to prevent errors of record. The salesman may have asked the customer what style he wants, the number of buttons and pockets, etc., before the cutter is called to take the measures. The cutter should, however, make inquiries about these things in order to be sure that none of the customer's requests is impossible of execution. It often happens that customers ask for things which are not practical; guidance from the cutter is very helpful in such cases.

The initial procedure, then, is to make sure that the customer's requirements are thoroughly understood. Then the measures are taken.

A PLAN OF MEASURING

It is always an advantage to have a regular sequence when taking measures. Such a plan will ensure that no dimensions are forgotten—as they can be so easily, especially if the customer carries on a conversation whilst he is being measured. Another important thing is to be sure that the customer is standing quite relaxed. Some men have a habit of bracing themselves up, assuming an unnatural attitude. This may confuse the cutter of little experience and may lead him to misjudge the figure (which he should be observing before and during the measuring) and to take inaccurate measures. The customer should be courteously asked to stand as he usually does, quite naturally.

MEASURING FOR TROUSERS—FIGURE 2

Stand at the right-hand side of the customer and take the measures in the following order :—

1 to 2, length of side-seam. Place the tape $1\frac{1}{2}$ in. to 2 in. above the waist hollow and take it down to the seam of the shoe or boot welt.

3 to 4, length of inside leg. Place the tape well up in the crutch and measure down to the inside seam of the shoe welt.

The customer should be consulted on the amount of "break" he likes to appear over the shoe. Some men like rather a lot; some a moderate amount; others like the trousers simply to touch the instep. As a guide, it may be said that 1 in. should be deducted, when cutting, for a plain bottom (as illustrated here) when the bottom width

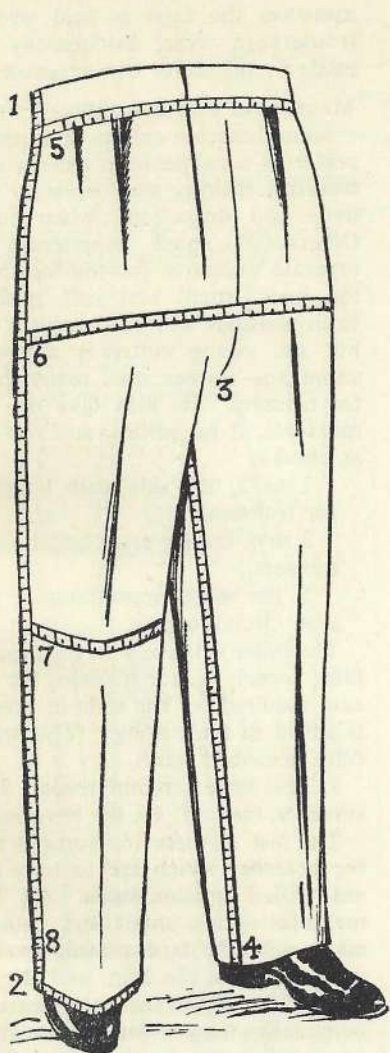


FIGURE. 2

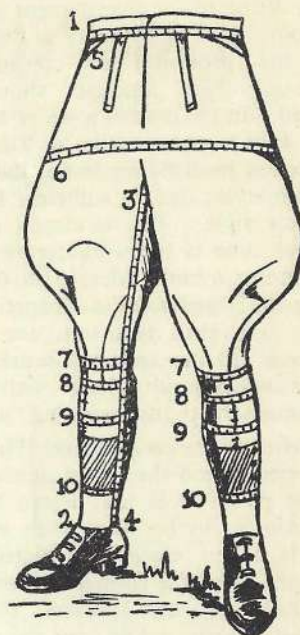


FIGURE. 3



FIGURE. 4

measure is not more than 18in.; and $1\frac{1}{2}$ in. deducted for a permanent turn-up bottom. If a long length is required, for the provision of considerable "break," these amounts should be halved. In the case of a wider bottom than 18in.—such as 20in. or 21in.—no deduction need be made for the plain bottom style: $\frac{1}{4}$ in. is sufficient for the turn-up style. The tendency at the present time is for a moderate width of bottom; in both styles, $18\frac{1}{2}$ in. or 19in. being fairly general. 1in. deduction for p.t.u. and $\frac{1}{2}$ in. deduction for plain bottoms are the amounts satisfactory for trousers with these widths of bottom and with moderate leg "break."

5, circumference of waist. The tape is passed round the figure at the lowest part. It is not drawn tightly for trousers to be worn with braces, but is taken close for belted top trousers. For the former the measure is taken over the trousers; for the latter it is better taken over the shirt.

6, circumference of seat. This is taken at the most prominent part, usually 3in. above the crutch (or fork) level. The tape should be held fairly loosely.

7, the knee. This measure is taken according to prevailing style or to the customer's taste. A number of cutters do not take a knee measure, but only a bottom one. When they are cutting the trousers they regulate the knee in harmony with the seat size and the bottom measure, arranging the side-seam contour in a good "run." This plan is all right if the customer has no particular preference with regard to knee width. He should always be asked about this.

8, the bottom. Here, again, the customer should be consulted as to the width he likes.

In taking both the knee and bottom measures the tape is held over the trousers in wear, calculations being made by the cutter when measuring.

MEASURING FOR BREECHES—FIGURE 3

Some breeches cutters of experience prefer to take measures exactly as for trousers, making the necessary additions and deductions when cutting. Others, of equal experience, take separate measures for the location of the knee, small and calf positions. Both methods will be described here; but the young cutter is advised to adopt the former one, measuring as for trousers. He may take the other measures, if he wishes, and use them as checks.

1 to 2, the side-seam length (as for trousers).

3 to 4, the leg-seam length (as for trousers).

5, the waist circumference; 6 the seat circumference.

The latter is taken with the tape held fairly loosely, as for trousers, the extra ease required for the style in breeches is added in the cutting. (This will be fully described later).

7, the knee circumference; 8, the small; 9, the calf; 10, the lower calf.

The last of these measures is taken for breeches which are to have what are called continuations. All these measures—knee, small and calf—are taken with the tape passing over the under-pants or the skin; and they are taken close. When the knee measure is being taken the customer's knee should be slightly bent. Further, these dimensions should be taken for *both legs*, for most figures show a difference—some slight, others considerable.

The length measures for both trousers and breeches should be taken on the right hand side of the figure.

JODHPURS

Measures for these are taken as for breeches, but there is the additional measure at the bottom. Whether plain bottoms or permanent turn-ups are required, this measure is taken with the tape passing round the upper part of the heel at the back and over the instep at the front—over the stockinged foot.

THE ALTERNATIVE METHOD

The other way of measuring for breeches, already mentioned, is to take the length from 1 to 7, continue to 8 and 9 on the side-seam; and from 3 to 7, continue to 8 and 9 on the leg-seam. (See Figure 3).

As will be seen, some of the measures are represented as being taken on the right leg and others on the left. This has been done for convenience and to make explanation as clear as possible. Actually, as has been said, all the *length* measures are taken on the right leg.

PLUS-FOURS,

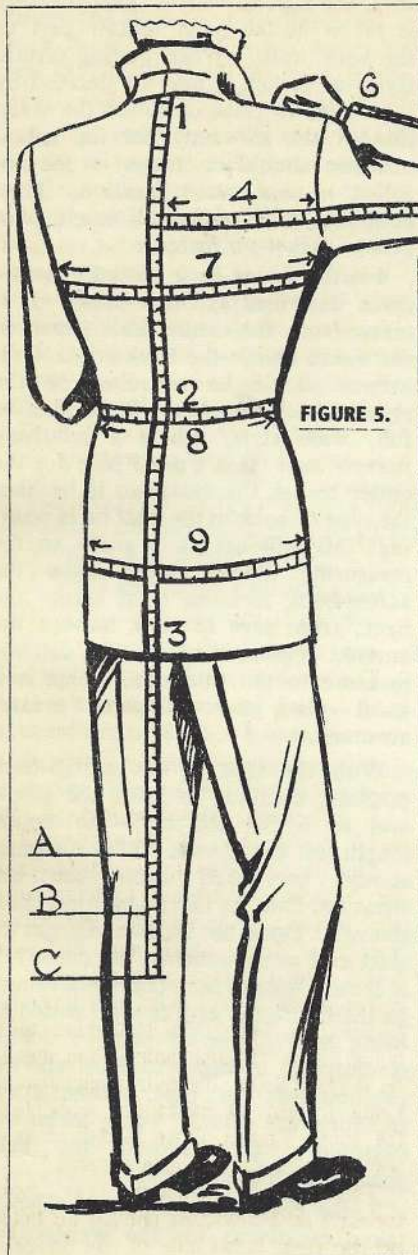
KNICKERBOCKERS, ETC.

These may be measured as for trousers and breeches. The small (or garter) measure is taken at the small position on the figure, but the tape is not held close. Garters usually fasten with an adjustable buckle (as will be explained in the drafting instructions for plus-fours). Knickerbockers (not worn very frequently nowadays) usually have a button-three band.

MEASURING FOR WAISTCOATS

—FIGURE 4

Five measures are needed for the cutting of waistcoats (or vests, as



they are sometimes called). These are:—Natural waist, opening, front length, chest, waist. The first is usually recorded when the coat measures are being taken. Chest and waist are applied to both coats and waistcoats. It will be assumed here that the natural waist measure will be taken with the coat measures.

1, depth of opening. The end of tape is placed at the centre of the back neck—the nape, as tailors term it. The dash lines starting at A show the position. Bring the tape down over the shoulder and record the opening required, as at 1.

2, the full front length. The tape is continued from the nape straight down the front of the waistcoat, as illustrated.

3, the chest circumference. The tape should be held well up on the figure, so that it passes over the prominence of the shoulder blades at the back. Care must be taken to hold the tape parallel with the floor. The measure is taken over the waistcoat in wear, the tape being held moderately close—not tight.

4, the waist circumference. This is taken over the waistcoat in wear and the tape is held as when taking the chest measure.

MEASURING FOR JACKETS, COATS AND OVERCOATS —FIGURE 5

It is the practice of most experienced cutters to take measures for coats and jackets *over* the garment in wear—with the exception of the chest, waist and seat measures. Overcoat measures are taken in the same manner, the necessary additions being made afterwards.

For the first measure, place the end of tape at the position 1 (collar seam or sewing edge, or nape) and continue

to 2, the natural waist. This measure is taken at the most hollow part of the back waist. When cutting certain styles of jacket, it may be decided by the cutter to raise or lower the waist line of the garment; but the actual measure should be taken to the so-called *natural* waist position. Then continue to 3 for the full length of a lounge jacket or reefer.

4 is the across back measure (sometimes described as the x-back). It is taken from the centre back seam to the sleeve seam—the back scye. Customers should be consulted on the style of back they like. Some like the full, wide style; others a relatively narrow one. It is a good plan for the cutter to ask the customer if he likes the type of back in the coat he is wearing; this will act as a guide to the measuring. Some cutters take the across-back measure right across the back, from scye to scye, halving the amount registered when they call the measure to the salesman. This is a good plan, for it gives greater accuracy.

With the tape at the across-back position, continue to 5 for the elbow and to 6 for the cuff—the actual length of the sleeve. The customer should be asked about the last measure. Does he like a long or a short sleeve? Does he want a margin of shirt cuff to show below the sleeve? It is always wise to ascertain these things. In the figure the arm is represented as being held higher at point 6. This is designed in order to illustrate the position of the tape. When these measures are actually being taken the customer's arm should be held parallel with the floor.

7, the chest circumference. This is taken exactly as for the waistcoat—

under the jacket. It is shown on the back here so that the student will see the location of the tape at that part.

8, the waist circumference. Again, this is taken as for the waistcoat.

9, the seat. This measure will, when a suit is being ordered, be taken for the trousers (as already described). In the case of certain jackets of a "skirty" style—such as hacking and riding jackets—a slightly easier seat measure is advisable. The tape should be held a little looser than when measuring for trousers.

BODYCOATS AND OVERCOATS

The differences in the lengths of these garments are indicated by the letters A, B and C on Figure 5.

A is the length for a morning coat—just about the hollow of the knee.

B is the length for a dress coat—at the upper part of the calf.

C is the length for the average overcoat (single or double breasted).

It will be understood that these dimensions are arbitrary. Lengths of the garments mentioned will be governed by prevailing fashion and by the tastes of customers. As a guide, and in line with present-day style trends, the length of a morning coat for a figure 5ft. 9in. in height (a good average normal height) will be 40in. or 41in. For a dress coat, the same figure will require a length of 42in. or 43in. The length of an overcoat of standard design for the same figure would be about 44in. or 45in. Ulster style and heavy travelling overcoats are cut longer, their lengths being determined by the customer's taste and the type of material being used.

The reader is now provided with the

details and instructions necessary to the correct taking of measurements for the cutting of tailor-made garments—at least for those in everyday wear at the present time. The measures quoted by no means represent all the measures taken by cutters in different grades and classes of business; but the essential ones have been illustrated and described.

There are two which might be mentioned in addition—the over-arm (or over-sleeve) measure and the forearm measure. These are sometimes employed when measures are being taken for Raglan and split-sleeve overcoats. The over-arm is taken along the shoulder and down over the outer arm to the cuff position. The forearm is taken from the front sleeve pitch position down the inner arm to the cuff. Of these two measures, the former is the most useful to the beginner in cutting. The latter, the forearm, is not easy to take accurately, for there are many things likely to cause trouble. The armhole of the coat, for instance, may be either very deep or very shallow; the sleeve of the coat the customer is wearing may be badly creased. These possibilities are against the cutter when he takes this particular measure. The young wielder of the shears is advised not to employ it.

The same can be said about the taking of measures as was said about figure observation—practice will make perfect. The reader of these pages will help himself to acquire accuracy and confidence if he practises taking measures on his friends and relatives. It is not likely that they will object—and the help they will give to the ambitious young cutter will make him grateful and them pleased to assist him!

TROUSERS—PLAIN TOPS AND BOTTOMS

THE outlines of all garments are superimposed on what are called construction lines. In producing a pattern these lines are placed to correspond, as a rule, with sections of the body.

The basic measurement for the construction of trousers is that of the seat. This measure is chosen because it is less variable than certain other sections of the body—the waist, for example, which fluctuates very considerably in different types of figure.

IN TWO PARTS

The trousers draft is produced in two halves: one half being the front part of the leg and the other the back part. The first of these is called the topside and the second the underside. The seat measure is divided by two. Thus 36 seat will produce 18 as its half, and this is called the scale. Divisions of the scale are used for fixing certain of the parts in the draft during construction.

PRACTICE MAKES PERFECT

The student is advised to practice drafting as often as he can, sometimes on cloth and sometimes on paper. He will then become used to his chalk and square and it will not be long before he is able to produce pleasing lines.

MEASURES for the DRAFT: 44in. side-seam, 31½in. leg-seam, 31½in. waist, 36in. seat, 22in. knee, 18in. bottom. Scale is 18in.

THE TOPSIDE

Draw the line 0-1-2.

1 from 0 is the leg-seam length plus ¼in.

2 from 0 is the side-seam length plus ½in.

Square out from all the above points.

3 from 1 is 1/3 scale; 4 from 3 is 1/6 scale; 5 from 4 is 1/6 scale plus ¼in.

Square up from 4 to 6, located on the line out from 2.

7 from 6 is 2in.; square across. 8 from 4 is 1/6 scale; 9 from 8 is the same. 10 from 7 is ¼ waist measure plus ¼in.; mark up to 11, making a ¼in. "spring," as indicated.

12 is located on the lines from 8 and 2.

Halve the angle at 4 and make X from 4 the same as half 4 to 5, plus ¼in. Shape the front fall from 6 through 9 and X to 5.

Square down from 3 to locate 13 and 14. 15 and 16 from 13 are ¼ knee measure; 17 and 18 from 14 are ¼ bottom measure.

Now draw the side-seam from 11 through 10, 12 and 1 to 16 and 18; draw the leg-seam from 5 through 15 to 17.

Draw the top from 6 to 11 and the bottom from 18 to 17, hollowing about ½in. above 14, as shown. Mark back from 5 to A on the right topside, when cutting from the cloth, the amount of the "dress" ¼in. Shape

the "dress" side as shown by the dash lines.

UNDERSIDE

With 15 as a pivot, sweep out from 5 to 19, making the distance $1/12$ scale plus $\frac{1}{2}$ in.

20 from 15 and 21 from 17 are each 1 in.; this makes allowance for the seams. Shape the leg-seam from 19 through 20 to 21.

22 from 9 is 1 in.; draw the seat line from A through 22, establishing 23 on the topside and continuing to 24.

24 from 23 is 3 in.; "spring" out $\frac{1}{2}$ in. to B. Now draw the seat-seam from B through C ($\frac{1}{2}$ in. from the line), 23 and 22 to 19, hollowing about $\frac{1}{2}$ in. behind the line below 22, as indicated.

Extend lines from 11 to 26, 10 to 25 and 12 to 27, as shown.

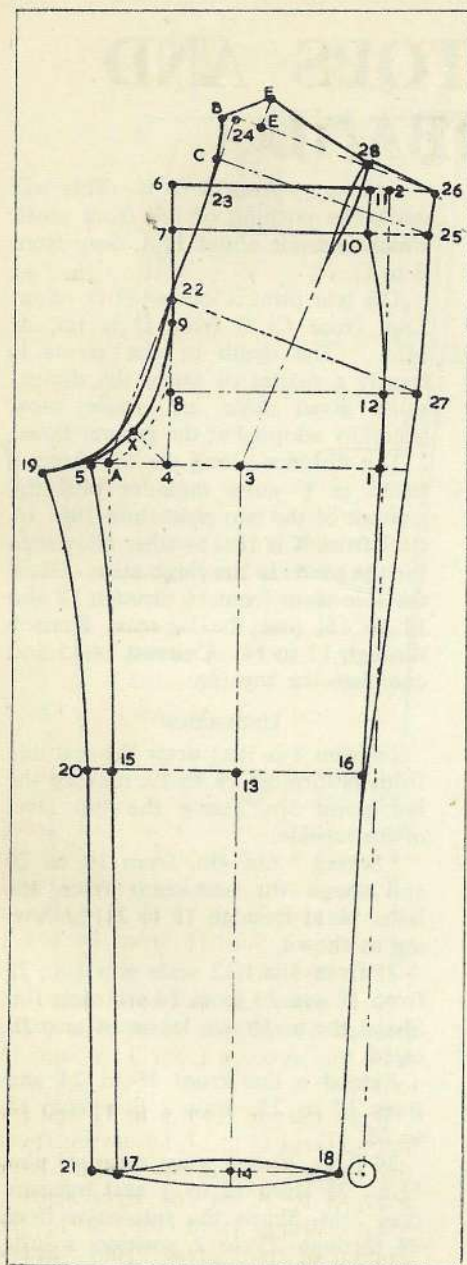
Measure the topside from 7 to 10, apply this amount at C and continue to 25 half the waist measure plus 2 in.; "spring" out to 26, as indicated. Now measure the topside from 8 to 12, place this amount at 22 and continue to 27 half the seat measure plus $2\frac{1}{2}$ in.

Shape the side-seam from 26 through 25 and 27 to just below 16, then continue exactly in line with the topside.

The underside bottom is rounded about $\frac{1}{2}$ in. below the line from 18 to 21. 28 from 26 is $1/6$ scale plus $\frac{1}{2}$ in.; draw a line from 28 to 3 and on this line take out a dart. It is slightly open at 28, is opened $\frac{1}{2}$ in. at the waist line and terminates about $4\frac{1}{2}$ in. from 28.

E from 24 is $1\frac{1}{2}$ in.; square up $1\frac{1}{2}$ in. from E to F. Shape the top as shown and complete the draft.

Note: When a pattern is being cut, the topside is cut out separately and laid on the paper in the most convenient position before the underside is drafted.



TROUSERS:

PLEATED TOPS AND WAISTBAND

THE construction of this style of trousers is very much like that of the plain tops and bottoms. Differences are largely those of style and design; the foundation is exactly the same.

Measures: 42½in. side-seam; 30in. leg; 31in. waist; 36in. seat; 23½in. knee; 20in. bottom. Scale is 18in.

THE DRAFT

Draw the line 0-1-2.

1 from 0 is the leg length, plus ¼in.; 2 from 0 is the side-seam length plus ½in., less the width of the waistband—in this case 1½in. This arrangement will allow for the seams that are taken when the band is sewn on the top.

Square out from these points, as indicated.

3 from 1 is 1/3 scale; 4 from 3 is 1/6 scale; 5 from 4 is 1/6 scale plus ¼in.

Square up from 4 to 6.

7 from 4 is 1/6 scale; 8 from 7 is the same. Square across from 7, thus locating X.

Halve the angle at 4 and on the slanting line make 9 from 4 the same as half the distance from 4 to 5 plus ½in. Shape the front fall from 6 through 8 and 9 to 5, as shown.

Square down from 3 to locate 10 and 11.

12 and 13 are each ¼ knee measure from 10; 14 and 15 are each ¼ bottom measure from 11.

Mark back ¾in. from 5 to A and draw a straight line from the latter point through 12 to 14. Mark out the "dress" as shown by the dash lines.

Square up from 3 to B. This will mark the position of the front pleat, which is made about 1½in. deep from B to C.

The rear pleat is located at D, about 2½in. from C; E from D is 1in. or 1½in. (The depth of the pleats is largely a matter of taste; the dimensions given here are those most generally adopted at the present time.)

The distance along the top from 6 to 16 is ¼ waist measure plus the amount of the two pleats and ¼in.

17 from X is 1in., another allowance for the pleats in the thigh area. Draw the side-seam from 16 through 17 and 13 to 15; and the leg-seam from 5 through 12 to 14. Connect 14-15 and complete the topside.

UNDERSIDE

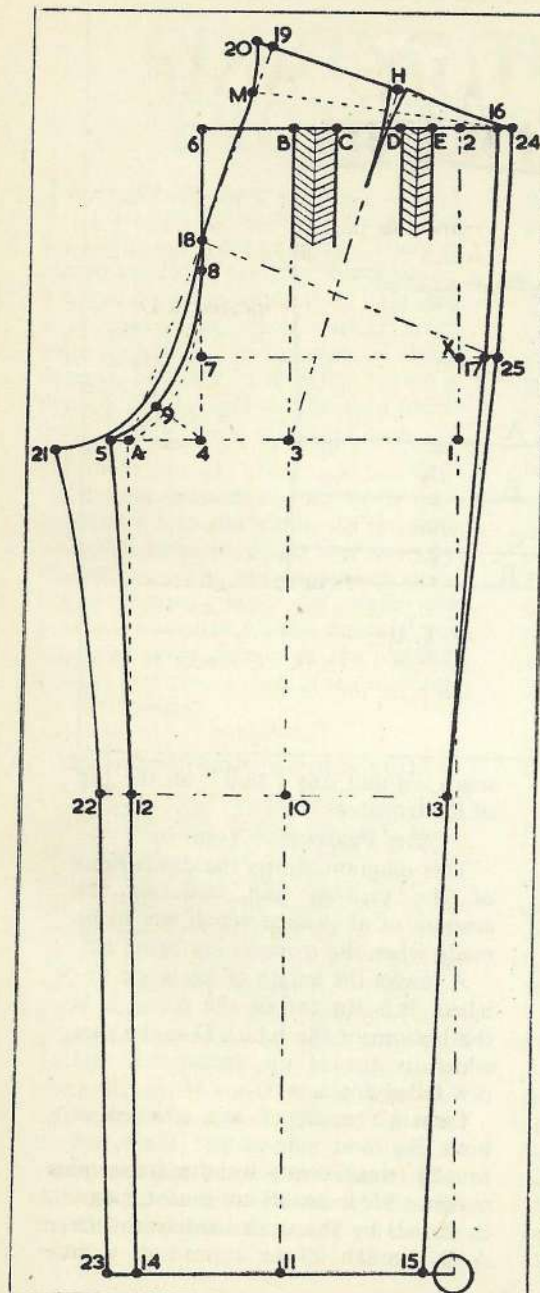
18 from 8 is 1in.; draw the seat line from A through 18 to 19, making the last point 3in. above the top level of the topside.

"Spring" out ½in. from 19 to 20 and shape the seat-seam from the latter point through 18 to 21, hollowing as shown.

21 from 5 is 1/12 scale plus ½in.; 22 from 12 and 23 from 14 are each 1in. Shape the underside leg-seam as indicated.

Extend a line from 16 to 24 and from 17 to 25; draw a line from 18 to 25.

24 from 20 is ¼ waist measure plus 1½in.; 25 from 18 to ¼ seat measure plus 2½in. Shape the side-seam from 24 through 25 to a position a little



above 13, then continue in line with the topside, as indicated.

Connect 24-19-20; mark in about 4in. from 24 to locate H. Draw a line from H to 3 and on this line take out a $\frac{1}{2}$ in. dart, as shown.

Note: The top of the underside illustrated here is designed for trousers to be worn with braces. If a lower top is required, as it would be for belt wear, the tops should be dropped $1\frac{1}{2}$ in. from 19 to M; the line of this style of top is shown by the dash contour from 24 to M.

The application of the leg measure has been given as for the plain top style. For the p.t.u. style, the deduction decided upon (see chapter on measurements), should be made *before* drafting. Thus the length of the leg from 3 to 11 on the draft will be that of the finished leg when the bottoms have been made up—plus the $\frac{1}{2}$ in. for the seam at fork.

THE WAISTBAND

Draw the straight line 1-2.

2 from 1 is half the waist measure plus $\frac{1}{2}$ in.

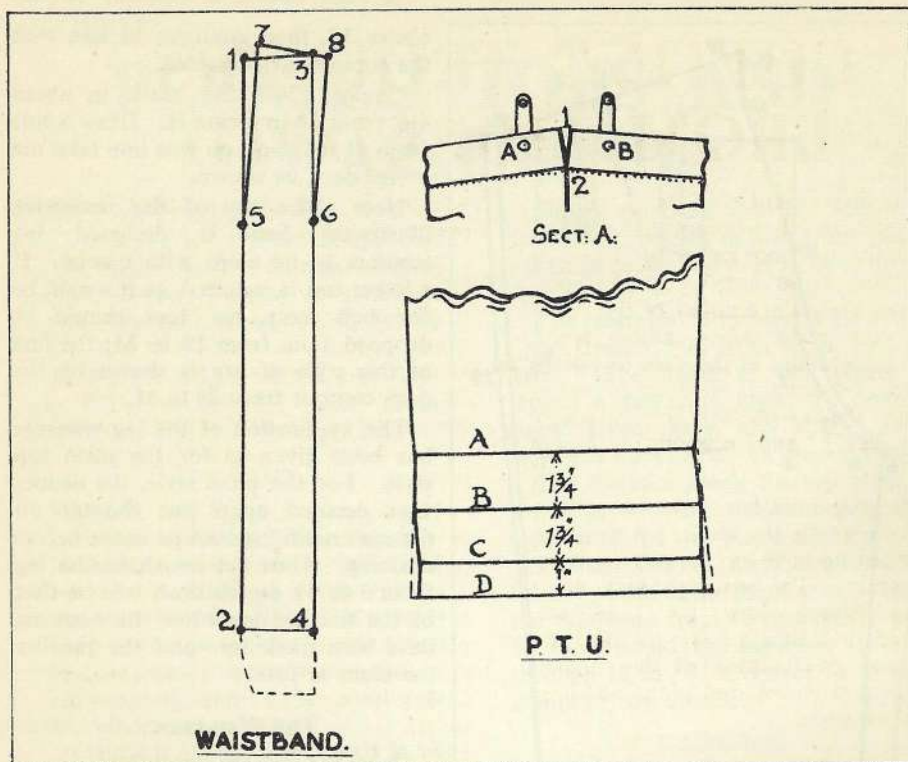
3 from 1 and 4 from 2 are each 2in. (the desired width of band plus two seams).

5 from 1 and 6 from 3 are each 5in.

7 is $\frac{1}{2}$ in. from 1 and is the same amount outside the line 1-3; draw a line from 7 through 3 to 8, which is $\frac{1}{2}$ in. below 3.

Shape the rear part of the band from 7 to 5, 7 to 8 and 8 to 6.

The front of the band for the *left* topside is shown at 2-4; the *right* front of the band is shown by the dash line portion beyond 2-4—this will go across the button-catch on the right topside. Sometimes an extension is



allowed on the left half of the band to fasten over with a clasp. Such an extension may be made anything from 2 in. to 5 in. in length.

SECTION A

This is a composite diagram, showing the construction of the tops at the back. 1 to 2 is a slit, or vent, formed at the waistband. The buttons are placed, for braces, as shown at A and B. When a lowered top is asked for, the customer may mention that he sometimes uses braces. The best way of meeting his requirements is to have two tabs attached inside the trousers tops, projecting above the tops as illustrated. The brace buttons are sewn to these tabs and braces may be

worn without any "pull" on the top of the trousers.

THE PERMANENT TURN-UP

This diagram shows the dimensions of the turn-up and indicates the amount of allowance which has to be made when the trousers are being cut.

A marks the length of leg when finished; B is the top of the p.t.u.; C is the bottom of the p.t.u.; D is the part which is turned up underneath and raw-felled down.

Certain "springs" are allowed at both leg and side-seams; these are usually dealt with by the trousers-maker. Most cutters cut the "spring" as shown by the dash lines from line A to line D.

CUTTING TROUSERS FROM THE CLOTH

IT is the practice of many cutters to cut all trousers direct from the cloth, not from patterns. There is something to be said for this method; it saves a certain amount of time and it is convenient when cutting from plain materials. In the case of check designs, however, it is better to use a pattern; the lay-out can be seen much more easily and economy can be effected.

The young cutter should know how to draft on to the cloth, for he may be called upon to do so very early in his career. The accompanying illustration shows how the lines are marked, indicates all the essential in-lays and gives details of the various fittings and pieces used in the making-up of trousers.

TROUSERS DRAFT ON THE CLOTH

Topsides and undersides are laid out on the cloth in the positions they will occupy. The side-seam of the former runs down the crease edge of the material. The bottom at A is about 1 in. in from the edge. It is important to keep A as near to the edge as possible, especially in striped cloths, so that the side-seam does not run too much out of line with the stripes. Of course, a lot depends upon the width of the material and on the size of the trousers. The front fall line, B, must be carefully watched; this must not run across the stripes. All the construction lines are clearly marked on the diagram: they are in exactly the same positions as they

occupy in the two trousers drafts previously described.

An allowance of $4\frac{1}{2}$ in. to $5\frac{1}{2}$ in. is left at the bottom of both topside and underside for the p.t.u. Plain bottoms would require an allowance here of about $2\frac{1}{2}$ in. The pleats are marked in their correct places and the "dress" (taken out of the right topside in most cases) is shown, as before, by dash lines.

The topsides are cut out and laid on the material in the most convenient position for cutting the undersides. These are shown separately so that the student may see clearly how they are placed. The cross lines at fork, knee and bottom levels are represented as having been marked through from the topsides. In actual practice only the ends of these lines will be marked on the undersides.

An inlay of 1 in. is left on down the length of the side-seam; and one of $\frac{1}{2}$ in. or $\frac{3}{4}$ in. down the length of the leg-seam; and one of $1\frac{1}{2}$ in. down the seat-seam, this being cut away when it reaches the fork hollow. All the inlays are shown by the shaded portions on the diagram.

The waistbands are usually taken out down the selvedge edge of the cloth, as shown. All the fittings, as they are called, are indicated. These are the pocket facings, the fly and button-catch, etc. When a hip or cash pocket is required, the flaps or jettings (as the case may be) are taken out where convenient. The length of material will determine how the fittings

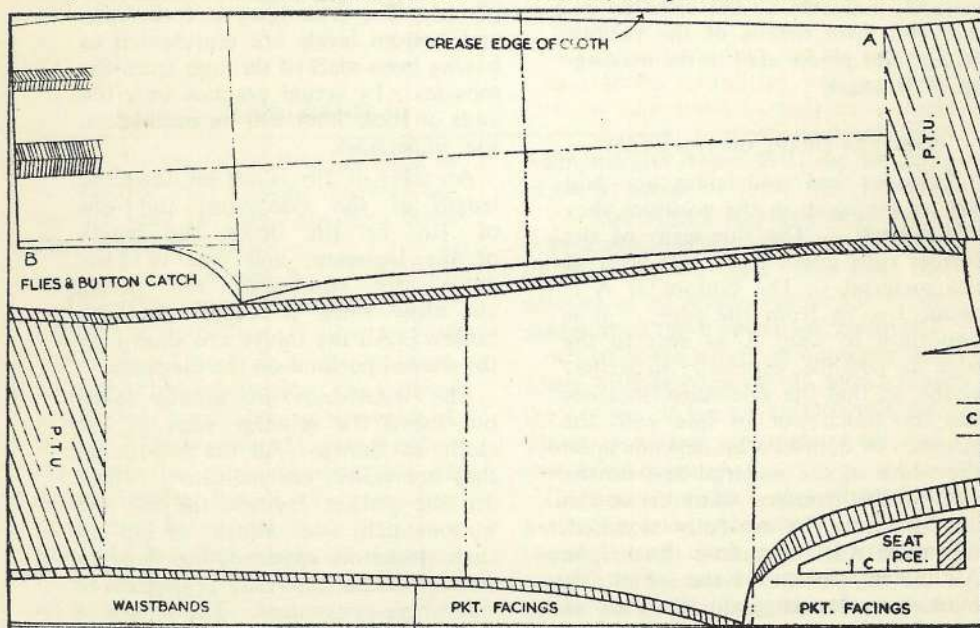
can be obtained; the width, too, will have quite an important bearing upon this. In the present instance, $1\frac{3}{4}$ yards of 58in. cloth is represented; the trousers are 43in. side-seam and 39in. seat, with 20in. bottom. This amount of material is only just sufficient to "get the trousers out"—if they are to be cut as they should be cut. The young cutter is advised not to try to perform miracles of cloth economy; if he finds difficulty in planning his lay he should consult the manager or employer. It may be better for all concerned, in such a case, if a longer length is procured.

We have said that the amount of cloth mentioned here is only just enough. This will be borne out by reference to the so-called seat piece. This is taken down the cloth and will be sewn on to the top at C, where there is a deficiency. The short lines at the top of underside at C and those on the

seat piece itself indicate the join. Two seams must be allowed on the bottom edge of the seat piece.

The lay illustrated is one for an individual pair of trousers, as might be the case of flannels or striped worsted trousers. If a suit is being cut, the coat facing would either be left "growing on" at the position marking the seat piece and certain of the pocket facings; or would have been cut off by the coat cutter, thus leaving a space at that position. If such were the case, the trousers cutter might find he was short of certain trousers fittings and he would have to ask his colleague for some "spare," as it is termed. Usually, however, the coat cutter will leave some small, unwanted pieces in the length when he hands it over to the trousers cutter.

The balance marks, or notches, always left at fork level, knee and bottom, are placed at the end of lines.



CUTTING TROUSERS from BLOCK PATTERNS-1

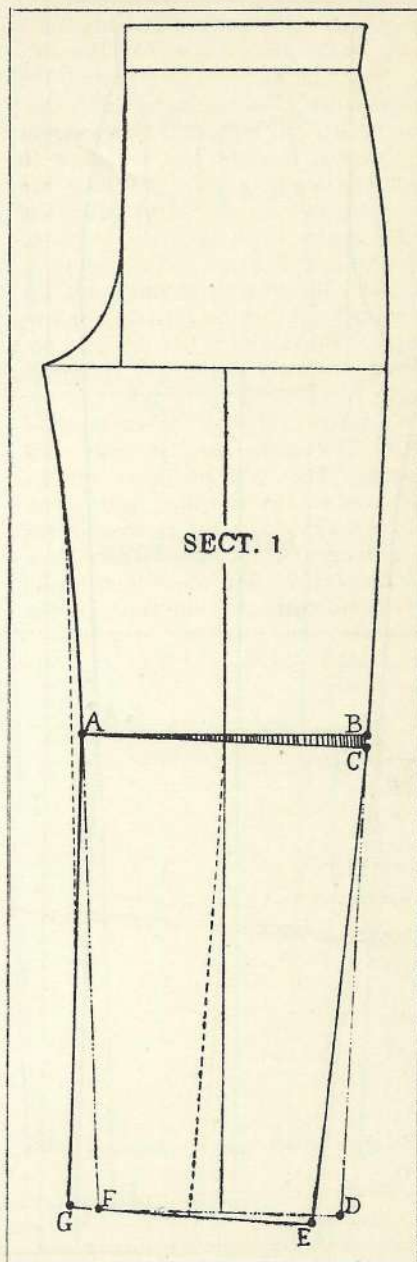
VARIATIONS FROM THE NORMAL

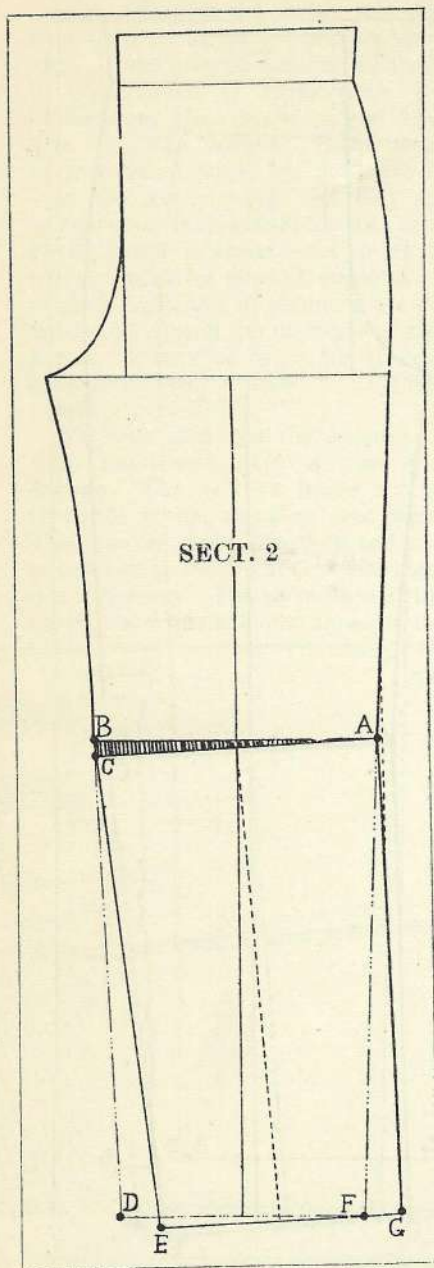
THE term Block Pattern, which has already been used in this book, is applied to a pattern cut to normal or standard proportions. This pattern is used in cutting garments for all kinds of figures, the necessary variations being made when drafting on to the cloth.

Blocks are not, perhaps, used so frequently in the cutting of trousers as they are in that of coats and waistcoats; their adoption is, however, a very good plan. Trousers for difficult figures, for instance, are more readily drafted if a block is employed; and when the cutter has a short length of cloth he is able to plan his lay much more easily.

The diagrams show how a trousers block pattern may be adapted to the requirements of three different types of leg abnormality.

Section 1 illustrates the variations for bow-legs. The topside pattern is cut along the knee line and is opened, as shown by the shaded portion. Cut from A to B; open from B to C, the estimated amount of the "bow" (in this case $\frac{1}{2}$ in. is opened). This will cause the bottom of the side-seam, D,





to move to E and the bottom of the leg-seam to move from F to G. The dot-dash lines show the normal block and the solid lines indicate the outline for the bow-legged figure. Notice the *dash* line at the leg-seam: this is a suggested contour for that seam, in order to conceal some of the effect of the "bow." It should always be the cutter's concern to do all he can to improve the appearance of his customer. Anything which tends to reduce the deformity will, if adopted, improve both the customer's figure and the style of the garments he is wearing.

Section 2 shows the pattern adaptation for a figure with knock-knees; the reverse procedure takes place. The block is cut along the knee line and, this time, is opened at the leg-seam, as from B to C. The amount opened (again $\frac{1}{2}$ in.) is shown by the shaded portion, A-B-C. The bottom of leg-seam, D, will move in to E and the bottom of the side-seam, F, will move out to G. The dash line at the side-seam illustrates what can be done to improve the contour and to lessen the appearance of abnormality.

It will be understood that the under-side pattern is treated in exactly the same way for both the figure defects we have described.

Section 3 illustrates certain alterations on the block for a figure with prominent calves *at the side*. There are many such figures; and though the wide style of trousers worn today helps in some way to conceal the calf development, a normal draft will not give the best results.

The fork section from 5 to 6 is the same as in the normal draft. On the leg-seam mark 30 at about 5 in. above

TROUSERS from BLOCK PATTERNS - 2

FURTHER VARIATIONS

SECTIONS 1 and 2 show the variations necessary for a corpulent figure. (A fuller description of this type of figure, a draft, and the method of fixing the disproportion will be found in a later chapter.)

The dash lines of these sections depict the normal block; it measures 38in. waist and 44in. seat. The figure to be fitted measures 46in. waist and 44in. seat.

To estimate the disproportion, deduct 6in. from the seat measure to find the normal waist (38in.). Now deduct this 38in. from the actual waist (46in.). The difference is 8in.—the disproportion.

On *Section* 1, point 1 marks the normal front top and point 2 the normal waist line; lower the latter for the corpulent figure by dropping $\frac{1}{2}$ in. from 2 to 3.

4 from 3 is $\frac{1}{12}$ of the disproportion; 5 from 1 is $\frac{1}{6}$ of the disproportion; 6 from 5 is half 3 to 4.

7 from 4 is $\frac{1}{4}$ waist plus $\frac{1}{2}$ in.; "spring" out slightly from 7 to 8. Connect 8-6 and take out a small dart at 9.

If the figure stands with the legs rather more widely apart than usual, it is necessary to "open" the legs.

Come in $\frac{1}{2}$ in. from A to 10 and from B to 11; mark out a corresponding amount on the side-seam as at 12 and 13. Complete the topside as shown by the solid lines.

Section 2 shows the adaptation for the underside. The seat-seam is "straightened" about $\frac{1}{2}$ in. from 1 to 2. (This may not always be necessary; but a figure with the measurements quoted is likely to have a relatively flat seat.)

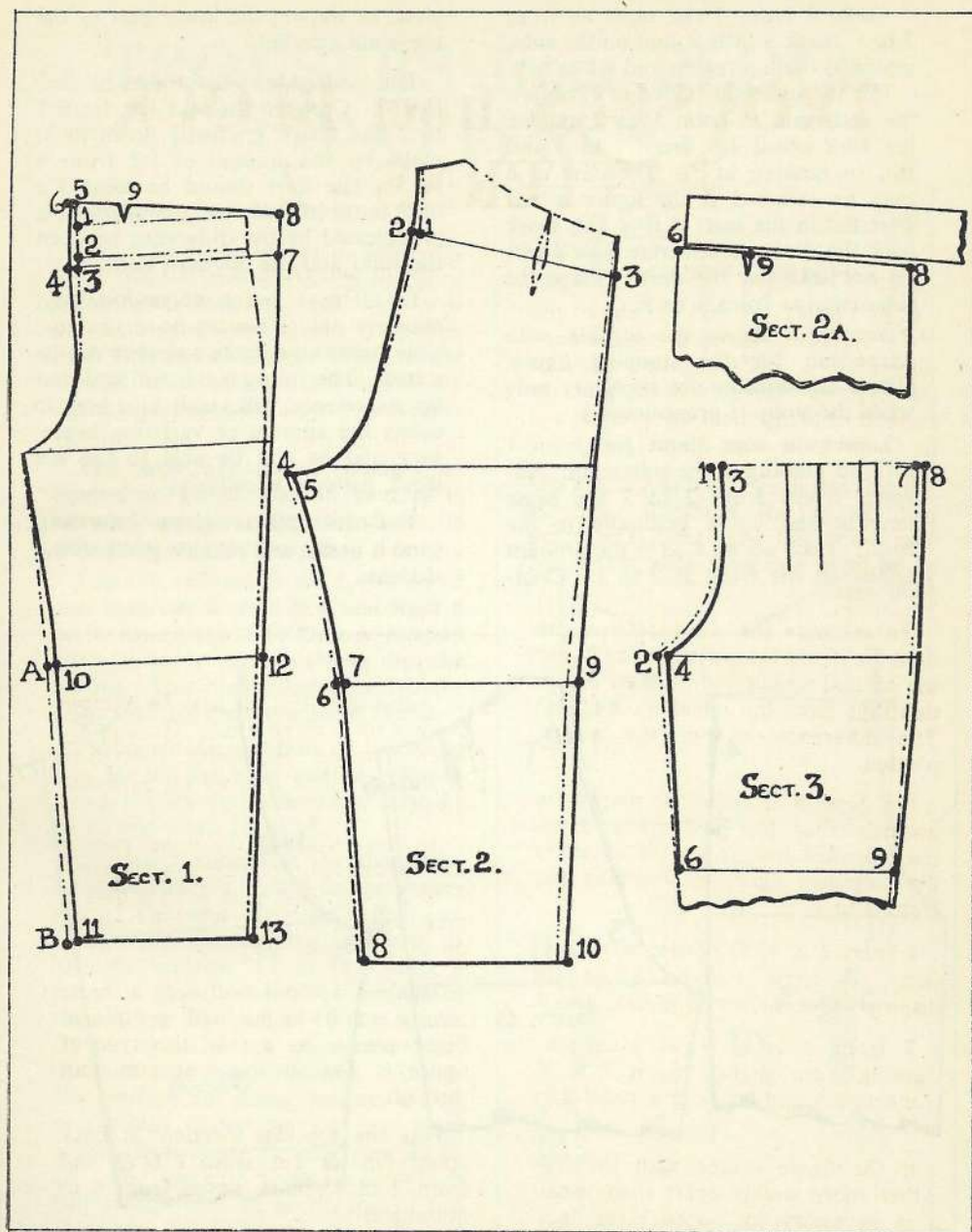
Dispense with the waist dart and measure from 2 to 3, one fourth waist measure plus $\frac{1}{2}$ in.

In this case the fork may be reduced from 4 to 5, about $\frac{1}{2}$ in. The legs are opened, as on the topside, from 6 to 7; they are then drafted as 5-7-8 and 3-9-10.

Section 2A shows the upper part of the topside cut to take a waistband. 6 to 8 is $\frac{1}{4}$ waist plus $\frac{1}{2}$ in.; a dart is taken out at 9. The band is seamed on in the usual way.

Sections 3 and 4 deal with a figure having small thighs and prominent hip bones. As a rule, this type of figure is flat in the seat and thin through.

Pass the topsides (*Section* 3) back about $\frac{1}{2}$ in. or $\frac{3}{4}$ in. from 1 to 3 and from 2 to 4; mark down from 4 to nothing at 6.



A FIRST COURSE IN GARMENT CUTTING

Make 8 from 7 the same as from 3 to 1; mark a little round on the side-seams in the hip region and curve to 9.

For the underside (Section 4) hollow the seat-seam as from 1 to 2, reduce the fork about $\frac{1}{2}$ in. from 3 to 4 and run to nothing at 5. The dart at 6 may be retained if the figure is not over flat in the seat; if it is flat, mark back the dart amount from 7 to 8 and *do not take out the dart*. Shape the side-seam as from 8 to 9.

Section 5 shows the topside with adaptation for the stooping figure. (These adjustments are necessary only when the stoop is pronounced.)

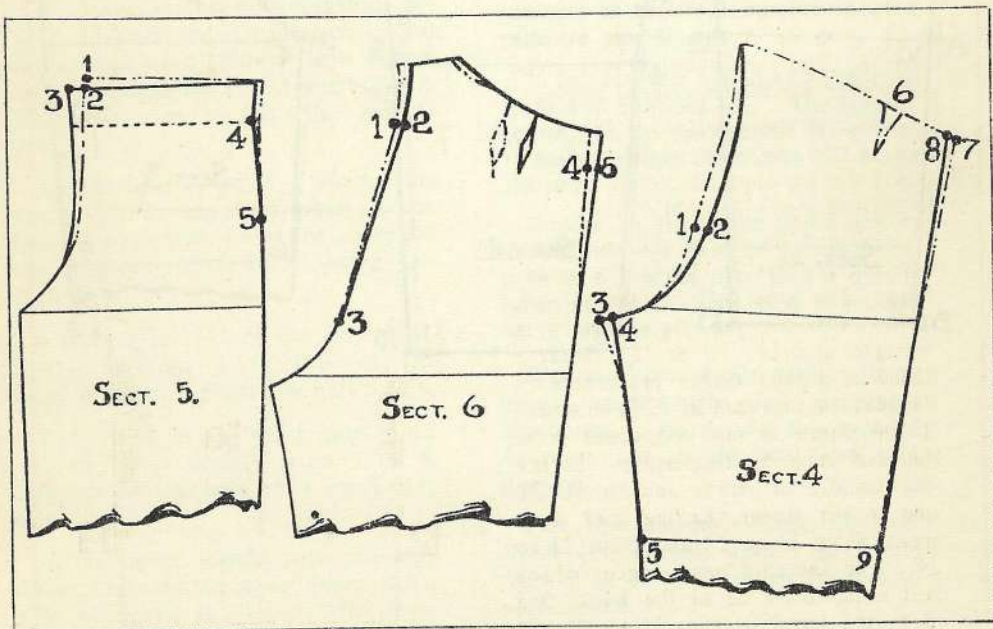
Lower the tops about $\frac{1}{4}$ in. from 1 to 2, to nothing at the side-seam. Advance fronts from 2 to 3 the same amount and curve gradually to the fork. Take off at 4 to 5 the amount added on the front at 2 to 3. Com-

plete, as shown; the lower part of the leg is not affected.

The underside is illustrated by Section 6. Crook the seat $\frac{1}{2}$ in. from 1 to 2 and shape gradually down to 3; make up the amount of 1-2 from 4 to 5. The dart should be located a little more towards the side-seam; this is indicated by the difference between the solid and the dot-dash dart.

In all the variations detailed (and they are only a few of the many possible ones) no definite amounts can be stated. The young cutter will find that his experience will teach him how to assess the amount of variation necessary and he will be able to use his block patterns effectively.

The descriptions given here will form a useful and reliable guide to the student.



TROUSERS from BLOCK PATTERNS-3

ADJUSTMENTS AND MANIPULATION

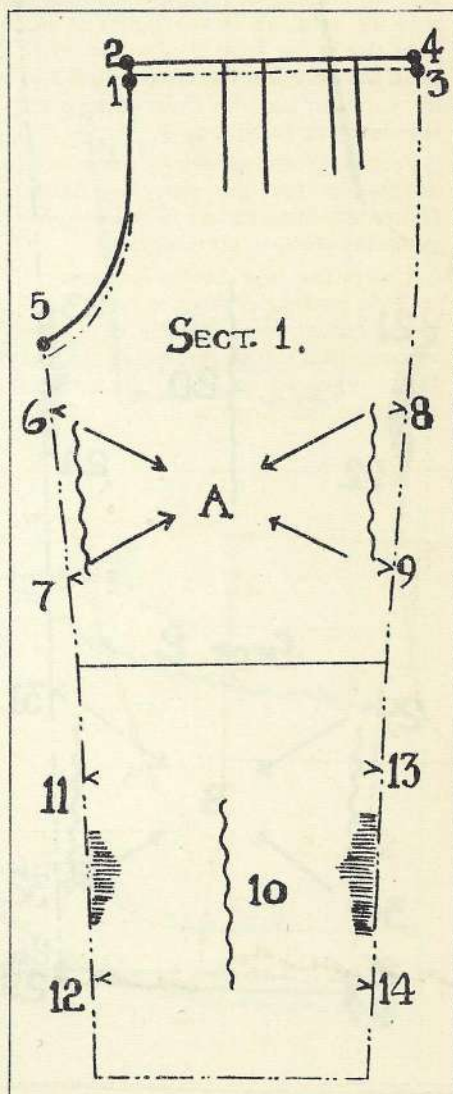
SECTION 1 shows the topsides of a pair of trousers designed for a figure of erect stance and with prominent thighs and calves. The dot-dash lines represent the outlines of the normal block and the alterations are indicated by the solid lines and various marks.

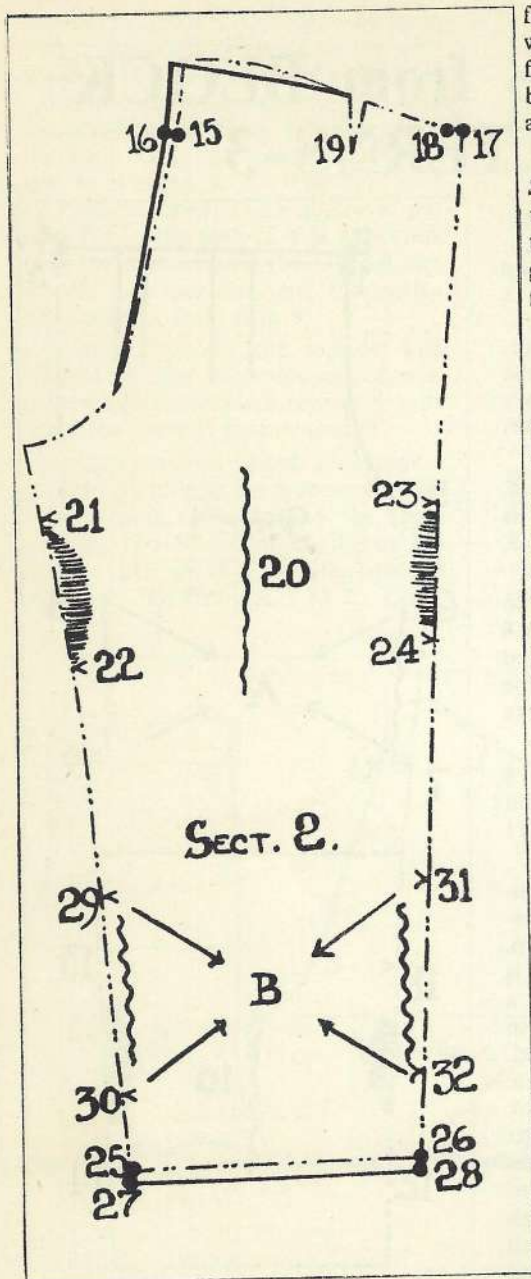
The tops are raised about $\frac{1}{2}$ in. from 1 to 2 and 3 to 4; the fork is raised from the normal point to 5, about $\frac{1}{4}$ in.

Leg and side-seams are fullered on to the underside from 6 to 7 and from 8 to 9; the resultant fullness is worked back towards A, as shown by the arrows. This manipulation will make allowance for the prominent thighs.

Shrink at the position of the wavy line at 10, the shin section. Strain down the leg and side-seams from 11 to 12 and from 13 to 14.

Section 2 illustrates the manipulation and changes needed on the undersides. The seat is straightened $\frac{1}{2}$ in. from 15 to 16; and the side-seam is brought in from 17 to 18. Such a figure is usually rather prominent in the seat, so that dart at 19 is retained. If the figure is not prominent here, the dart may be eliminated. Shrink the middle or hams section at 20 and strain down the leg and side-seams from 21 to 22 and from 23 to 24. For the calf prominence (which will most likely be at the back) full in to the topsides from 29 to 30 and





from 31 to 32; the amount fullness on will be allowed from 25 to 27 and from 26 to 28. The fullness should be pressed back to the position of B, as shown by arrows.

Notice the balance marks on both Sections 1 and 2. It is very important that these are put in, so that the trousers-maker may have a definite guide for the location of the various fullings-in and for the stretching.

SECTIONS 3 AND 4

In Sections 3 and 4 are illustrated the topside and underside for a figure of thick build in the seat and thighs. A greater seat angle is required and the fork should be increased. On the topside, the latter is effected by marking out the estimated amount of increase from 1 to 2. For such a figure the pleats may be increased a little in depth, for it is advisable to make sure that there is enough width across the thigh as well as sufficient depth through.

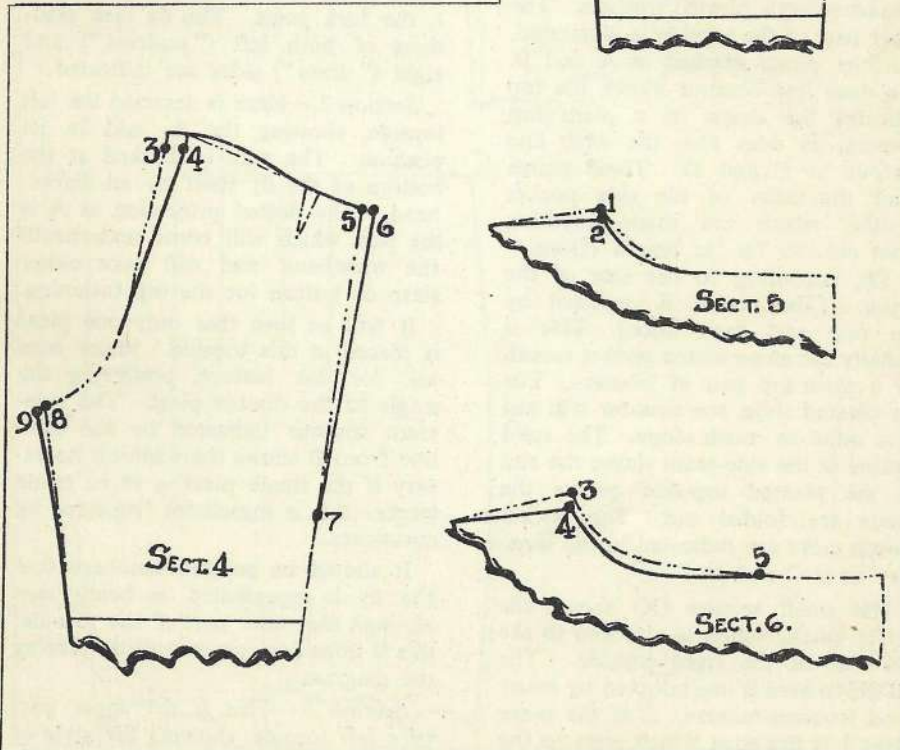
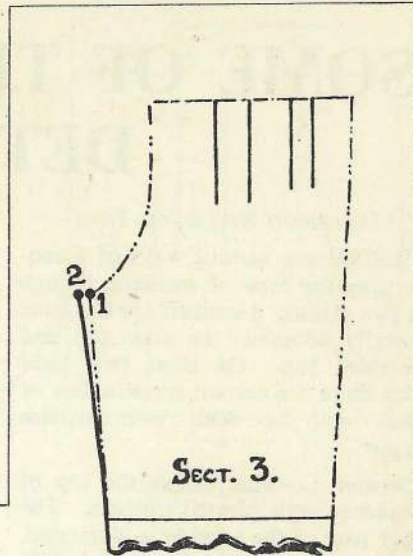
The underside (Section 4) requires a relatively crooked seat as well as an addition at the fork. Mark back $\frac{1}{2}$ in. of $\frac{1}{2}$ in. from 3 to 4 and continue to the fork hollow, as shown; add $\frac{1}{2}$ in. from 8 to 9. At the side-seam add the amount of 3-4 from 5 to 6 and run the side-seam down to nothing at point 7. As will be realised, the lower parts of the legs will not need any alteration from the normal block.

SECTIONS 5 AND 6

The adjustment illustrated by Sections 5 and 6 is a small but necessary one for trousers to be worn by a gentleman with an artificial limb. Take in the fork of the topside (Sec-

tion 5) about $\frac{1}{4}$ in. from 1 to 2; Take in the underside fork (Section 6) the same amount from 3 to 4, and draw the seat-seam to 5, as indicated.

It may be well to add, in conclusion, that the forms of manipulation illustrated on Sections 1 and 2 must not be carried to excess. The present day wider style of trousers makes unnecessary the heavy work with the iron which was a feature in earlier tailoring. In the hands of a skilled and careful trousers-maker, however, the iron can be made to add improvements to the garments he is making up.



SOME OF THE TROUSER DETAILS

DIFFERENT STYLES OF TOPS

THERE are various ways of finishing the tops of trousers, though the two already described are the most generally adopted—the plain top and the band top. Of these two basic styles there are certain types, a few of which will be dealt with in this chapter.

Section 1.—This shows the top of a standard style pleated trousers. The upper part of the topside is illustrated, with the pleats marked at A and B. The dash line contour above the top indicates the shape of a plain top trousers, as does also the dash line contour at C and D. These points mark the tacks of the side pocket mouths, which are made anything from 6in. to 7in. in length (from C to D), according to the size of the figure. (The pocket is depicted by the dot and dash lines.) This is actually the slope of the pocket mouth for a plain top pair of trousers. For the pleated style, the contour will not have quite so much slope. The solid outline at the side-seam shows the run of the pleated top-side *before* the pleats are folded out. The pocket mouth tacks are indicated in the same way as at C and D.

The small section (X) shows the button-catch, which is attached to the fall line of the right topside. The cut down here is one adopted by many good trousers-makers. 2 is the outer edge; 1 is the edge which sews to the

topside. This form of cut will produce length at the outer edge, which is essential.

Notice the position of the buttons above A and B: they will occupy the same positions on the top of a plain finish or on a band.

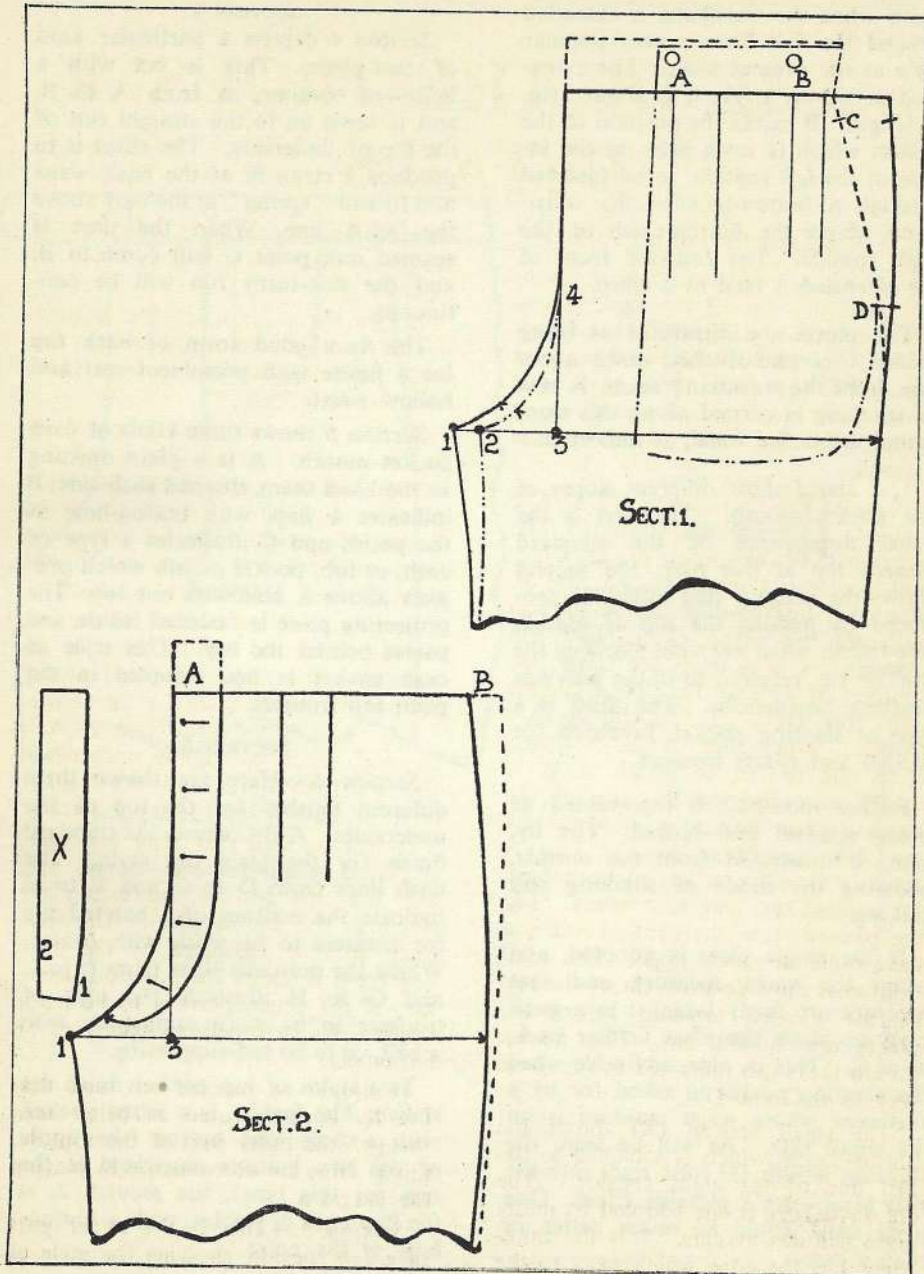
The front or fall line is squared up in the usual way from 3 to 4 and the "dress" is run down from the latter point to 2, which is $\frac{3}{4}$ in. or 1 in. from 1, the fork point. The fly tack positions of both left ("undress") and right ("dress") sides are indicated.

Section 2.—Here is depicted the left topside, showing the fly laid in its position. The tack is marked at the bottom of the fly itself by an arrow-head. The dotted projection at A is the part which will come underneath the waistband and will take either clasp or button for the top fastening.

It will be seen that only one pleat is placed in this topside. Many men ask for this feature, preferring the single to the double pleat. The side-seam contour indicated by the dash line from B shows the addition necessary if the single pleat is to be made larger—this is sometimes requested by customers.

It should be pointed out here that the fly is represented as being *seen through* the outer part of the topside; this is done for convenience in placing the diagram.

Section 3.—This is the upper part of a left topside, showing the style of



finish when the waistband is extended beyond the fall line—a very popular style at the present time. The extension is shown at A; it is about $3\frac{1}{2}$ in. in length. B marks the position of the button which is sewn here on the inside of the *left* topside, to be fastened through a button-hole in the waistband, above the button-catch on the *right* topside. The rounded front of the extension is held by a clasp.

The pleats are illustrated as being folded over and stitched down about 1 in. from the waistband seam. A row of stitching is carried along this seam round the entire waist, as indicated.

1, 2 and 3 show different slopes of the pocket mouth. The first is the usual appearance of the standard pleated top at this part; the second shows the contour that might be produced by making the top of topside one-fourth waist *net*—not allowing the $\frac{1}{4}$ in. or $\frac{1}{2}$ in. referred to in the previous drafting instructions. The third is a type of slanting pocket, favoured for flannel and sports trousers.

Pocket mouth 2 is represented as being stitched and tacked. The fly, also, is illustrated from the *outside*, showing the mode of stitching and tacking.

If the single pleat is adopted, and when the waist measure and seat measure are fairly large, it is a good plan to place the pleat farther back, as at C. This is, also, advisable when the slanting pocket is asked for by a customer whose waist measure is on the small side. As will be seen, the slanting mouth (3) runs right into the rear pleat—not a pleasing effect. One pleat only would be much better in such a case.

SECTION 4

Section 4 depicts a particular kind of seat-piece. This is cut with a hollowed contour, as from A to B, and is sewn on to the straight run of the top of underside. The effect is to produce a clean fit at the back waist and to add “spring” at the part above the waist line. When the dart is seamed out, point C will come to B, and the side-seam run will be continuous.

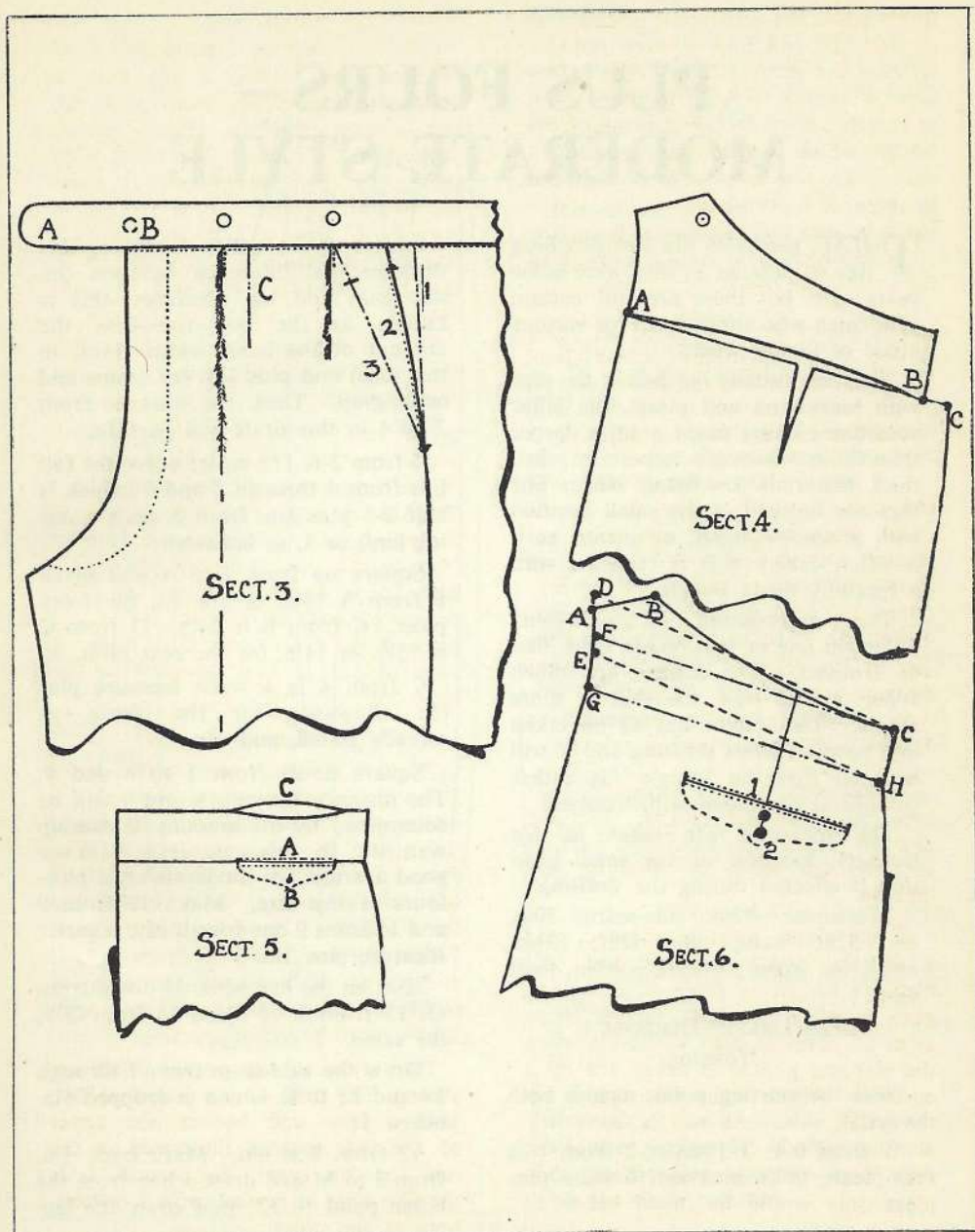
This is a good form of back top for a figure with prominent seat and hollow waist.

Section 5 shows three kinds of cash pocket mouth. A is a plain opening in the band seam, stitched each side; B indicates a flap, with button-hole at the point; and C illustrates a type of cash, or fob, pocket mouth which projects above a hollowed out top. The projecting piece is fastened inside and passes behind the top. This style of cash pocket is best adopted in the plain top trousers.

SECTION 6

Section 6.—Here are shown three different finishes for the top of the undersides. A-B-C shows the standard finish for the plain top style. The dash lines from D to C and E to H indicate the contour of a banded top for trousers to be worn with braces. Whilst the dot-dash lines from F to C and G to H illustrate the tops of trousers to be worn exclusively with a belt, or to be self-supporting.

Two styles of hip pocket finish are shown. The first, 1, is a jetted pocket, with a hole and button (the upper of the two buttons illustrated is the one for this type); the second, 2, is the flap style of pocket, with a button-hole at the point.



PLUS FOURS – MODERATE STYLE

THESE garments are not anything like so popular as they were some years ago; but there are still certain gentlemen who adopt them for various kinds of leisure wear.

They are usually finished at the tops with waistband and pleats, the latter sometimes being made a little deeper than those of trousers, especially when thick materials are being used. The legs are finished at the small position with a narrow band, or garter, as it is often called; this is fastened with a specially made buckle.

The construction of plus-fours differs in one or two points from that of trousers. The former are much fuller in the legs; the seat is more ample. This factor has to be taken into account when drafting and it will be seen that the "angle" is rather straight as compared with trousers.

The measures are taken as for trousers; location of the small position is effected during the drafting.

Measures:—42in. side-seam; 30in. leg; 32in. waist; 38in. seat; 12½in. small (or garter). Scale is 19in. (half seat).

THE DRAFT—DIAGRAM 1 TOPSIDE

0 is the starting point; square both ways.

1 from 0 is $\frac{1}{3}$ scale; 2 from 1 is $\frac{1}{6}$ scale; 3 from 2 is $\frac{1}{6}$ scale plus $\frac{1}{4}$ in.

Square up from 2 to 4, making this distance the difference between the side-seam and leg measures—this is known as the body-rise—less the amount of the band width ($1\frac{1}{2}$ in. in this case) and plus $\frac{1}{2}$ in. for seams and making-up. Thus, the distance from 2 to 4 in this draft will be 11in.

5 from 2 is $\frac{1}{3}$ scale; curve the fall line from 4 through 5 and 6 (which is half 2-3 plus $\frac{1}{4}$ in. from 2, on a slanting line) to 3, as indicated.

Square up from 1 to A and make B from A $1\frac{1}{2}$ in. or 2in. for the front pleat. C from B is $2\frac{1}{2}$ in.; D from C is $1\frac{1}{2}$ in. or $1\frac{1}{4}$ in. for the rear pleat.

7 from 4 is $\frac{1}{4}$ waist measure plus the allowance for the pleats, as already stated, and $\frac{1}{4}$ in.

Square down from 1 to 8 and 9. The distance between 8 and 9 will be determined by the amount of overlap wanted. In this case it is $9\frac{1}{2}$ in.—a good average for moderate style plus-fours of this size. Make 10 from 9 and 11 from 9 one-fourth of the garter measure plus 1in.

X is on the line squared down from O; 13 from X is $1\frac{1}{2}$ in.; 14 from O is the same.

Draw the side-seam from 7 through 14 and 13 to E, which is dropped $\frac{1}{2}$ in. below 11.

12 from 8 is 6in. Mark back $\frac{1}{4}$ in. from 3 to M and draw a line from the latter point to 12; now draw the leg-

seam from 3 through 12 to 10, as indicated.

(The width of the leg from 12 to 13 may be decided according to taste; the amount given here is about right for plus-fours of this size.)

Mark out the "dress" as shown by the dash lines.

Round the bottom from E to 10, as indicated, dropping $\frac{1}{2}$ in. below the line at 9. The topside is now complete.

UNDERSIDE

With 12 as pivot, sweep out from 3 to 3X, making the distance $\frac{1}{12}$ scale plus $\frac{1}{2}$ in.

12X from 12 is $\frac{3}{4}$ in.; 10X from 10 is $\frac{1}{2}$ in. Shape the underside leg-seam from 3X through 12X to 10X.

15 from 2 is $\frac{1}{6}$ scale; P above O is $\frac{1}{2}$ in.; draw a line from 15 to P.

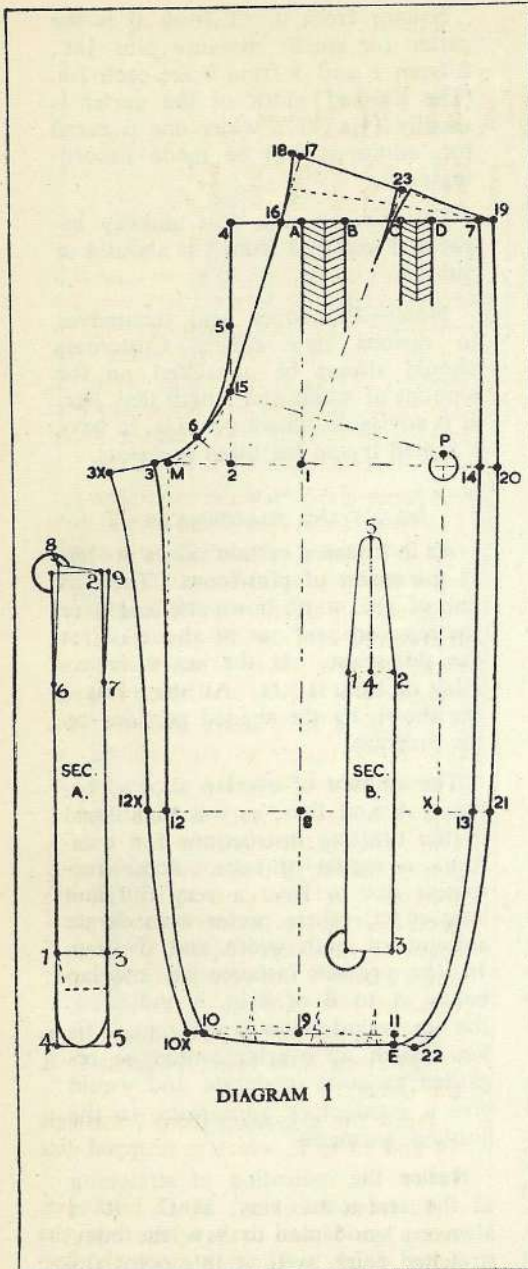
Place the angle of the square at 15, the short arm resting on the line 15-P, and draw the seat line from 15 through 16 (on the top of topside) to 17; the last point is 3 in. from 16.

"Spring" out $\frac{1}{2}$ in. from 17 to 18 and draw the seat-seam from 18 through 16 and 15, then continue as the topside through 6 and 3 out to 3X. This contour will give the clean effect at the back which is essential in plus-fours.

Strike out from 17 to 19 and from 14 to 20.

19 from 18 is $\frac{1}{4}$ waist measure plus $1\frac{1}{2}$ in.; 20 from 14 is $\frac{1}{2}$ in.; 21 from 13 is $\frac{3}{4}$ in.; 22 from E (on the same level) is 1 in.

Draw the side-seam from 19 through 20 and 21 to 22. The bottom of the underside is *hollowed* $\frac{1}{2}$ in. above the line at point 9, as shown by the dash contour.



23 from 19 is 4in.; draw a line from 23 to 1. On this line take out $\frac{1}{2}$ in. dart, as shown.

The bottoms are generally reduced to the size of the garter by a series of small darts—or pleats, if the cloth is not too thick. These are indicated by dash lines. Complete reduction is not made by these, there being left a certain amount to be gradually fulled-in to the garter seam. The darts, it should be added, are taken out of both topside and underside.

THE WAISTBAND—SECTION A

This is designed with an extension (as mentioned in the instructions for the pleated trousers draft).

Square 0-1-4 and 0-2.

1 from 0 is half the waist measure plus $\frac{1}{2}$ in. for seams. (The length of 0-1 will be correct for a band without extension, if this is preferred.)

2 from 0 and 3 from 1 are each 2in.

For the extension, 4 from 1 and 5 from 3 are each 4in. 6 from 0 and 7 from 2 are each 5in.; 8 is $\frac{1}{2}$ in. from 0 and is the same amount outside the line 0-2; draw a line from 8 through 2 to 9, which is $\frac{1}{2}$ in. from 2.

The extension end of the band may be left rectangular, as at 4 and 5, or may be rounded as indicated; the latter is the better design. Again, the *left* half of the band has been detailed; the *right* half is cut at the end as shown by the dash line contour.

THE GARTER—SECTION B

This is usually cut by the tailor; all that the cutter is required to do is to see that there is enough material for the purpose. The young cutter should, however, know how to cut a garter.

Square from 0. 1 from 0 is the garter (or small) measure plus $\frac{1}{2}$ in.; 2 from 1 and 3 from 0 are each 2in. (The finished width of the garter is usually $1\frac{1}{2}$ in.; if a wider one is asked for, additions will be made accordingly.)

For the tab end, 4 is midway between 1 and 2; 5 from 4 is about 4 or 5in.

Note:—Plus-fours lend themselves to various style effects. Customers should always be consulted on the amount of width and length they like. It is advisable, where possible, to have a basted try-on for these garments.

INLAYS AND ALLOWANCES—2

As in trousers, certain inlays are left at the seams of plus-fours. There is one of $\frac{3}{4}$ in. width down the length of the leg-seam and one of about 1in. at the side-seam. At the seat-seam an inlay of $1\frac{1}{2}$ in. is left. All these inlays are shown by the shaded portions on the diagram.

The amount of overlap allowed between A and B is, as was mentioned in the drafting instructions for plus-fours, a matter of taste. Some customers like to have a very full and long effect; others prefer a moderate amount of both width and overlap. In the present instance an overlap below A to B of $8\frac{1}{2}$ in. is indicated; the $\frac{1}{2}$ in. round below B will make this 9in. Such an overlap would be regarded as quite moderate and would give a satisfactory appearance in the finished garments.

Notice the indication of stretching at the seat-seam inlay, at C. It is always a good plan to have the inlay stretched fairly well at this point (in

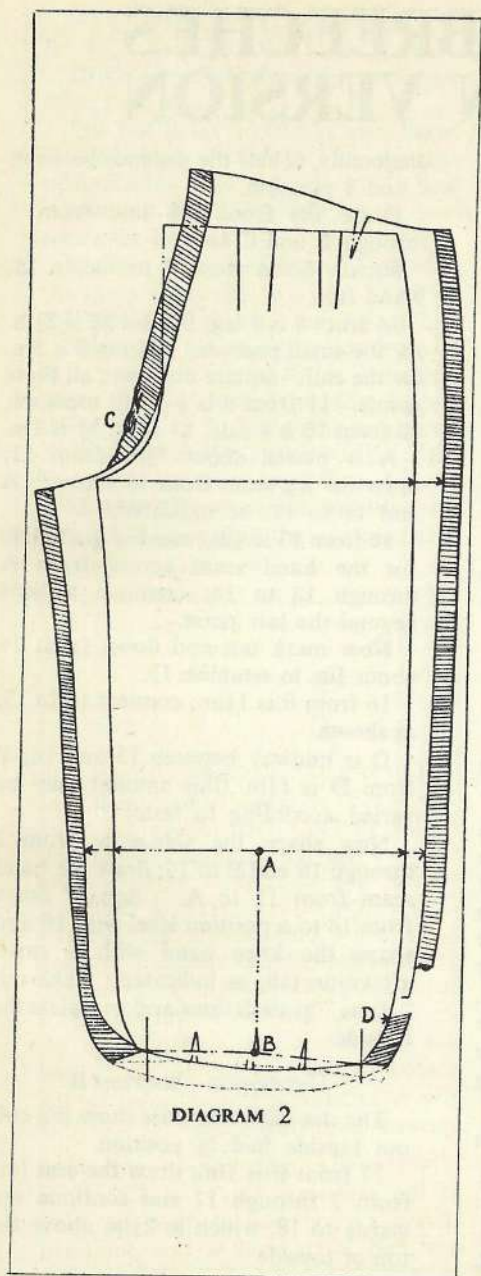


DIAGRAM 2

trousers, as well as in plus-fours, we might add) for this is where the seam passes under the fork, or crutch, region of the figure. Any tightness in the inlay will cause a bad rucking of the inside of the seam, which will mar the appearance of the seat and be uncomfortable to the wearer.

At the bottom of the topside side-seam addition is illustrated (see at D). This is left "growing on" and will be turned in by the tailor to form part of what is called the garter vent—a small opening left to allow for the easy fastening of the garter when it is being buckled. (The underside inlay is represented as having been cut away at this part, in order to make the top-side vent clear. In practice, of course, that inlay is carried right down the seam; it is usually made a little wider at the opening position.)

Some cutters cut the seat-seam inlay to a narrower width just above C. This is quite a good idea, for it will prevent any tension of the inlay. Stretching should still be carried out, however, at this part.

If the plus-fours are to be basted for a try-on the bottoms should have an inlay, on both top-side and underside, as shown by the dotted lines. This will allow for any addition to length that may be asked for by the customer. When the correct length is established the inlay should be cut away. *It should not be left on when the garments are handed to the tailor.* In the case of a try-on the darts at the bottom should be sewn out only—not cut. Again, after fitting, they are cut through.

Balance marks, or notches, are put in the leg and side-seams, as shown by the arrow-heads.

KNICKER-BREECHES —MODERN VERSION

GARMENTS of this kind are a more or less modern version of the older knickerbockers. Though they are not worn so generally nowadays, some customers favour them for outdoor activities.

They are cut with a knee band, similar to that of breeches, and their general construction is designed for ease and comfort. The measures are taken as for trousers, with the addition of the small and calf measurements; the positions at which these dimensions are applied will be located.

Measures: 42in. side-seam; 30in. inside leg; 30in. waist; 36in. seat; 12½in. small; 13½in. calf. Scale is 18in. (half seat).

TOPSIDE—SECTION A

Square lines from 0.

1 from 0 is $\frac{1}{3}$ scale.

2 from 1 is $\frac{1}{6}$ scale; 3 from 2 is $\frac{1}{6}$ scale plus ¼in.

4 from 1 is ¼in.; the location of this point will vary according to the amount of "stride" room required. If the knicker-breeches are to be worn for walking, the amount given here will be satisfactory; if for cycling or climbing purposes, it may be made 1in. or 1½in. Square up from 2 to 5—the amount of the body-rise (difference between the side-seam and inside leg measures).

6 from 5 is 2in.; square out from 5 and 6 to locate 7 and 8.

7 from 6 is ¼ waist measure; "spring" out ¼in. at 8.

B from 2 is $\frac{1}{3}$ scale; C from 2,

diagonally, is half the distance between 2 and 3 plus ¼in.

Draw the front fall line from 5 through B and C to 3.

Square down from 4 to locate M, 9 and 10.

M from 4 is ½ leg; 9 from M is 2½in. for the small position; 10 from 9 is 3in. for the calf. Square out from all these points. 11 from 9 is ½ small measure; 12 from 10 is ½ calf; 13 from M is 1in.

A is placed about 3¼in. from 13; draw the leg-seam from 13 through A and 11 to 12, as indicated.

14 from 13 is ¼in.; mark a guide line for the band seam across from A through 13 to 14; continue a little beyond the last point.

Now mark out and down from 14 about ¼in. to establish 15.

16 from 0 is 1½in.; connect 16 to 15, as shown.

D is midway between 15 and 16; E from D is 1½in. (this amount may be varied according to taste).

Now shape the side-seam from 7 through 16 and E to 15; draw the band seam from 15 to A. Square down from 14 to a position level with 10 and shape the knee band with a small grown-on tab, as indicated. Take out "dress" as dash lines and complete the topside.

UNDERSIDE—SECTION B

The dot-dash contours show the cut-out topside laid in position.

17 from B is 1in.; draw the seat line from 3 through 17 and continue upwards to 18, which is 2½in. above the top of topside.

With 11 as a pivot, sweep from 3 to R—1/12 scale plus 1/2 in.

Strike a line out from 7 and square from 18 to locate 19.

The last point is actually established by measuring from 6 to 7 on the topside, placing this amount at 18 and continuing to 19, half the waist measure plus 2 in.

20 from 18 and 21 from 19 are each the same as from 5 to 6 and 7 to 8 on the topside; "spring" out 1/4 in. at 21.

Shape the top of underside from 21 to a point 1/4 in. from 20, as indicated. Draw the seat-seam from this 1/4 point through 17 to R, hollowing as shown. 22 from 21 is 3 1/2 in.; take out 1/4 in. dart. Draw the leg-seam from R to A.

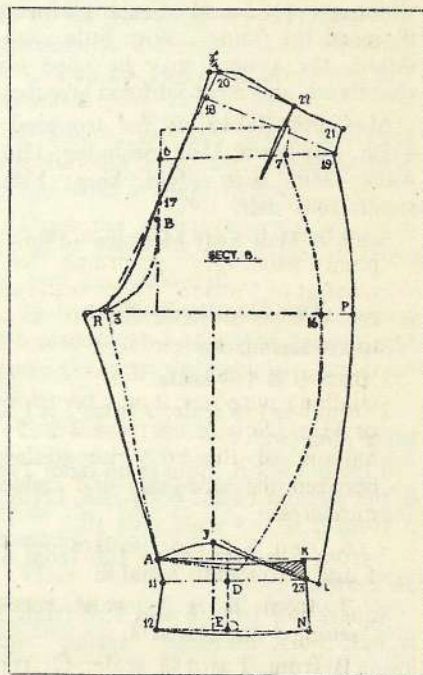
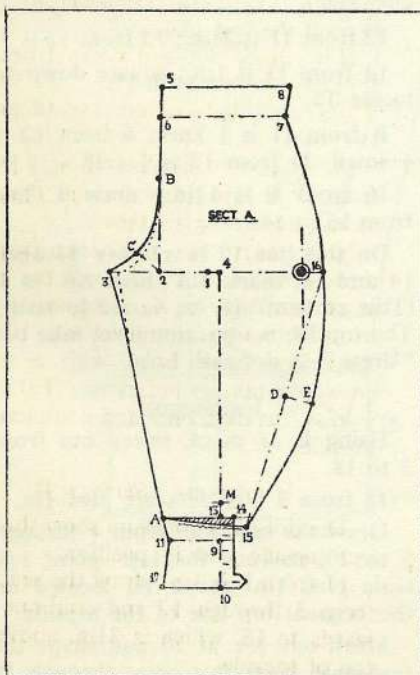
23 from 11 is the small measure plus 1/2 in., after deducting the amount from 11 to D.

N from 12 is the calf measure plus 1/2 in., after deducting the amount from 12 to E.

Draw a line from N through 23 to locate K just below the line from point A. Curve the band from K to A hollowing about 1/2 in. in the centre, as shown.

Shape the upper section of this part by drawing from A through J (1 1/4 in. above the line from A) and 23 to L; the last point is 1 in. from 23 and a little below its level. This 1 in. is an allowance for fullness when the garments are being made up. The length from K to N should be the same as that from 14 to the bottom of topside level with 10.

P from 16 is 2 in.; draw the side-seam from 19 through P to L and complete the draft, as indicated.



A PAIR OF WALKING-BREECHES

THE term "Walking" applied to these breeches distinguishes them from those described in the following chapter. Many gentlemen like to wear breeches for other purposes than riding; the system illustrated here will provide a general purpose pair of breeches. They have certain features which are not found in such garments designed for riding. With little adaptation, the system may be used for chauffeurs' and other uniform breeches.

Measures (taken as for trousers): 43½ in. side-seam; 31 in. inside leg; 32 in. waist; 38 in. seat; 14½ in. knee; 13 in. small; 14 in. calf.

Scale is Half Seat Measure—19 in.

THE DRAFT—TOPSIDE

Square lines from 0.

1 from 0 is 1/3 scale.

2 from 1 is 1/6 scale; 3 from 2 is 1/6 scale plus ¼ in.

4 from 3 is ¾ in. Square up from 2 to 6, the amount of the body-rise, 12½ in.; 5 from 2 is 1/3 scale plus ¼ in.

7 from 6 is 2 in.; drop ½ in. from 6, as shown.

Square out from 6 and 7; 8 from 7 is half waist measure; "spring" out about ¾ in. from 8 to 9.

A from 2, diagonally, is half 2-3 plus ¼ in.; shape the front, 7-5-A-3. Square downwards from 1 to fix the centre line.

10 from 1 is 1 in. for the little extra length required in these garments.

11 from 10 is half leg measure less 2 in.

12 from 11 is 2½ in.; 13 from 12 is 3.

14 from 11 is 1 in.; square down to locate 15.

B from 11 is ¼ knee; 6 from 12 is ¼ small; D from 13 is ¼ calf.

16 from 0 is 1½ in.; draw a line from 16 to 14.

On this line 17 is midway between 14 and 16; mark out about 2 in. to J. (This amount may be varied to taste.) The topside is now complete; take out "dress" as dot-dash lines.

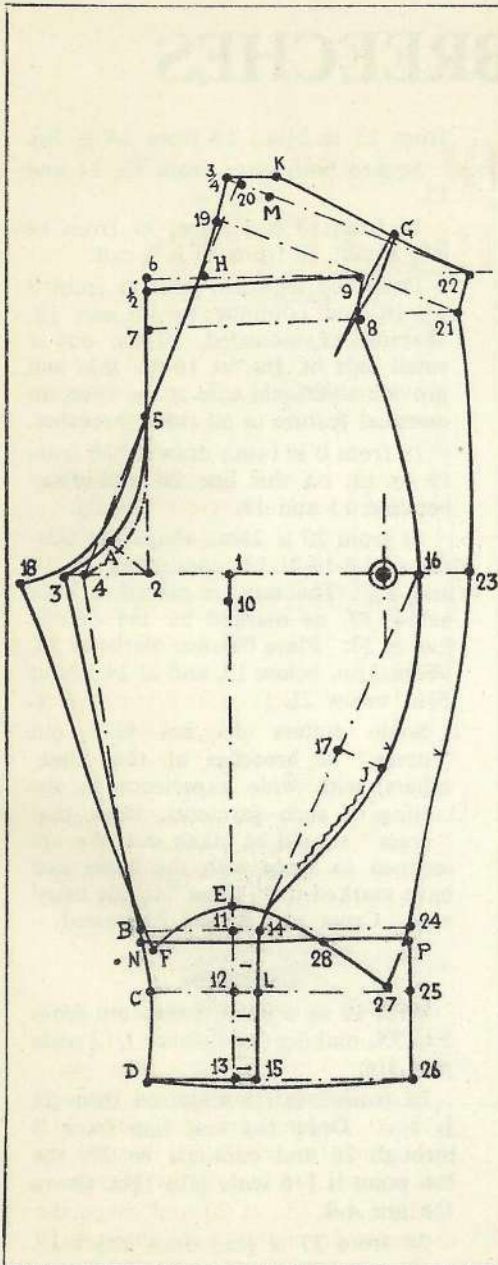
UNDERSIDE

Using B as pivot, sweep out from 3 to 18.

18 from 3 is 1/12 scale plus ¼ in.

Draw the seat line from 4 through 5 to 20, making the last point 1/6 scale plus 1 in. above H, located on the original top line of the topside.

Mark out ¾ in. at 20 and shape the seat-seam from this point through 19



(2in. below 20) and H, as shown; continue through 5 and hollow from this point down to 18, as indicated.

Draw two lines from a point $\frac{1}{2}$ in. above 8 and 9, respectively, to locate 21 and 22.

Now measure the topside waist from 7 to 8, place this amount at 19 and continue to 21, half the waist measure plus 2in.; make $\frac{3}{8}$ in. "spring" to 22. These points are best fixed by placing the angle of square at the seat line at points 19 and 20.

M from 20 is $1\frac{1}{2}$ in.; K from M is 1in.

Measure from B to 14, place this amount at B again and continue to 24—the knee measure plus 1in.

Measure from C to L and from D to 15 in the same way, placing the amounts as described and continuing to 25 and 26, apply the small and calf measures plus 1in.

P and N are $\frac{1}{2}$ in. below the knee line for the back cut; connect these points with a slight hollow.

Draw the underside leg-seam from 18 to F, which is about $\frac{1}{2}$ in. in from N and $\frac{1}{4}$ in. below it.

23 from 16 is 2in. Measure along the contour 16-J-14 of the topside and make the same distance, less $\frac{1}{2}$ in. from 23 to 27.

E from 11 is 1in. Measure along the contour N-P and make F-E-27 the same. The run of this contour should cross the line at 28, half the knee measure from N.

Place balance marks at the side-seams, as shown, equal distances from 16 and 23. The topside is fulled into the underside where indicated by the wavy line.

RIDING BREECHES

THE chief requirement in riding breeches is that they shall be comfortable to the wearer when he is in the saddle. In construction the fork is made larger, the seat is given more "angle" and the legs are cut fairly open.

Great care should be taken by the cutter when he is measuring for riding breeches—especially the knee, small and calf dimensions.

Measures:—43in. side-seam; 31in. inside leg; 30in. waist; 36in. seat; 13½in. knee; 12in. small, 13½in. calf. (As in the previous draft, these measures are taken as for trousers).

Scale is Half Seat Measure—18in.

THE DRAFT—TOPSIDE

Square lines from 0.

1 from 0 is 1/3 scale.

2 from 1 is 1/6 scale; 3 from 2 is 1/6 scale plus ½in.

Square up from 2 to 4 the amount of the body-rise.

5 from 4 is 2in.; square across from both 4 and 5.

6 from 2 is ½in.; connect to 5. B from 6 is 1/3 scale.

7 from 6, diagonally, is half 6-3 plus ½in.

8 from 5 is ¼ waist; "spring" out ½in. to 9; drop the front ½in. from 4 to 10. Draw the front fall from 10 through B and 7 to 3.

11 from 1 is ½in. (thus providing the "openness" of leg); square downwards from 11.

12 from 11 is 1½in. for extra length and ease.

13 from 12 is ¼ leg less 2in.; 14

from 13 is 2½in.; 15 from 14 is 3in.

Square both ways from 13, 14 and 15.

16 from 13 is ¼ knee; 17 from 14 is ¼ small; 18 from 15 is ¼ calf.

Draw the leg-seam *straight* from 3 to 16 and continue to 17 and 18, shaping as indicated. Take out a small dart of ½in. at 16-A: this will provide additional ease at the knee, an essential feature in all riding breeches.

19 from 0 is 1½in.; draw a line from 19 to 13; on this line 20 is midway between 13 and 19.

21 from 20 is 2½in.; shape the side-seam, 9-8-19-21-13, continuing to 14 and 15. The tack is placed a little below 13, as marked by the double line at 22. Place balance marks at 23, about 2½in. below 19, and at 24, about 5½in. below 21.

Some cutters do not take out "dress" in breeches of this kind; others, with wide experience in the cutting of such garments, think that "dress" should be taken out. We are inclined to agree with the latter and have marked the "dress" in the usual way. Cross pockets are illustrated.

UNDERSIDE

With 16 as a pivot, sweep out from 3 to 3X, making the distance 1/12 scale plus ½in.

25 from 2 is 1/3 scale; 26 from 25 is 1in. Draw the seat line from 3 through 26 and continue to 27; the last point is 1/6 scale plus 1½in. above the line 4-9.

28 from 27 is ½in.; draw the seat-

A FIRST COURSE IN GARMENT CUTTING

seam from 28 through 29 and 26 to 3X, hollowing as shown.

30 from 27 is 2in.; draw lines 1in. above and parallel with points 8 and 9.

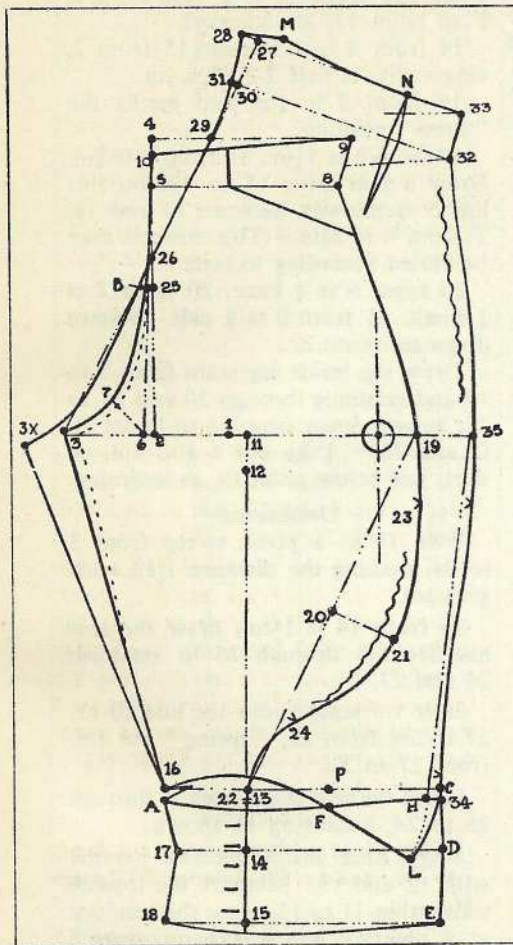
Measure the topside waist from 5 to 8, place this amount at 31 (on the seat seam opposite 30) and continue to 32, half the waist measure plus 2in.; "spring" out $\frac{1}{2}$ in. to 33.

Shape the top from 33 to 28, fixing M at $1\frac{1}{4}$ in. from that point and $\frac{1}{2}$ in. above the line 27-33.

Measure 16 to 13, place this amount again at 16 and continue outwards to C, the knee measure plus 1in. Now apply the small and calf measures in the same way, but make only $\frac{1}{2}$ in. addition to the small measure. D and E are thus fixed.

34 from C is $\frac{1}{2}$ in.; draw the band contour from 34 to A, with the slight hollow shown. Join E to 18, with the round contour indicated— $\frac{1}{2}$ in. below the line. 35 from 19 is $1\frac{1}{4}$ in.; H from 34 is $\frac{1}{2}$ in.; connect H-35. P from 16 is $\frac{1}{2}$ knee measure; square down to locate F. Shape the upper part of the band seam from 16 through F to L, making the contour length correspond with that of A-34. (L is accurately located, later, by sweeping from the balance mark above C the amount of 24-22). Shape the side-seam, 33-32-35-34-L, as indicated. Place balance marks, as shown, to correspond with those on the topside at 23 and 24. The topside is full in to the underside where shown by the wavy line; the upper part of the underside is full in to the topside, as indicated by the wavy line at that part.

Mark back $2\frac{1}{2}$ in. from 33 to N and take out a dart, as shown, suppressing it $\frac{1}{2}$ in.



A PAIR OF JODHPURS

THESE are very popular among riding folk at the present time. The measures may be taken as for trousers and applied in the same way as for breeches; it is advisable, however, to take one or two additional dimensions. A measure should be taken, from fork to knee and one from fork to small. *These measures should be taken with the utmost care.* The full length measures of side-seam and inside leg are taken from the fork to a position about 1in. above the heel.

Some jodhpurs are made with plain bottoms, others with permanent turn-ups. The knee-seam at the band is not quite so "open" as for breeches.

Measures:—42in. side-seam; 29½in. inside leg; 32in. waist; 38in. seat; 14in. knee; 12½in. small; 13½in. calf; 13in. inside leg from fork to knee; 15in. from fork to small.

Scale is Half Seat Measure—19in.

THE DRAFT—TOPSIDE

Square lines from 0.

1 from 0 is 1/3 scale.

2 from 1 is 1/6 scale; 3 from 2 is 1/6 scale plus ½in.

4 from 1 is ½in.; square downwards.

5 from 4 is 1½in. for additional length and ease.

6 from 5 is the length from fork to knee (or half leg measure less 2in.); 7 from 5 is the length from fork to small (or 2½in. from 6).

8 from 7 is 3in.; 9 from 5 is the full length of the inside leg. Square both ways from 6, 7, 8 and 9.

Square up from 2 to 10 the amount of the body-rise; 11 from 10 is 2in. Square out from 10 and 11.

12 from 11 is ¼ waist measure; "spring" out ½in. to 13. Drop the front ½in. from 10 to F and connect F to point 13, as indicated.

14 from 2 is 1/3 scale; 15 from 2, diagonally, is half 2-3 plus ½in.

16 from 3 is ½in. and marks the "dress" position.

17 from 0 is 1½in.; 18 from 6 is ½in. Draw a line from 17 to 18; on this line S is midway between 17 and 18. T from S is 2½in. (This amount may be varied according to taste.)

19 from 6 is ¼ knee; 20 from 7 is ¼ small; 21 from 8 is ¼ calf. Square down to locate 22.

Draw the inside leg-seam from 3 to 19 and continue through 20 and 21 to 22; square down from 18 to locate B, C and 23. Take out a ½in. cut, or dart, just below point 19, as indicated.

UNDERSIDE

With 19 as a pivot, sweep from 3 to 24, making the distance 1/12 scale plus ½in.

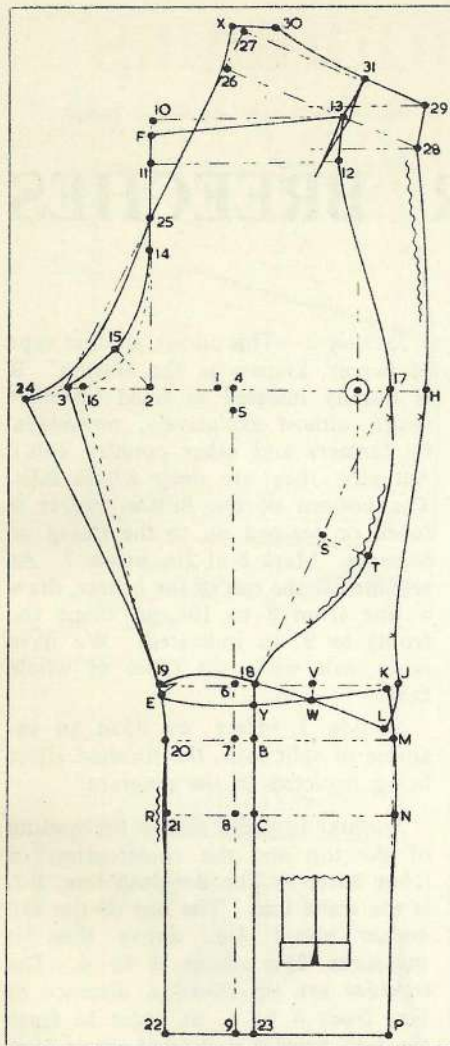
25 from 14 is 1½in.; draw the seat line from 3 through 25 to establish 26 and 27.

26 is 1/6 scale above the line 10-13; 27 is 2in. from 26; "spring" out ½in. from 27 to X.

Shape the seat-seam from X through 25 to 24, hollowing as shown.

Strike lines ½in. above and parallel with 12 and 13. Measure the topside waist from 11 to 12, place this amount at a point on the seat-seam opposite 26 and continue to 28, half the waist measure plus 2in.; "spring" out ½in. to 29.

30 is 2½in. from X and is ½in. above the line 27-29.



Shape the top from 29 to 30 and X and mark a dart at 31, about $3\frac{1}{2}$ in. from 29. The dart is suppressed $\frac{1}{2}$ in.

Measure 19 to 18, place this amount again at 19 and continue to J, the knee measure plus 1 in.; square down from J to P.

Measure up the small and calf in the same way, thus locating points M and N.

H from 17 is $1\frac{1}{2}$ in.; Y from 18 is 1 in.

Measure from 17 to Y and make the distance from H to L the same, less $\frac{1}{2}$ in. L is placed about $\frac{1}{2}$ in. in from the line squared down from J. Its correct location will be established later when measuring the seams of the knee cut.

Now shape the side-seam from 29 through 28, H and J to L.

V from 19 is $\frac{1}{2}$ knee measure; square down $\frac{1}{2}$ in. to W.

Shape the upper part of the knee cut from L through W and 18 to 19, as shown. Shape the lower section from K, $\frac{1}{2}$ in. from J, to E, which is $\frac{1}{2}$ in. below 19.

The contours L-W-18-19 and K-W-Y-E must be the same; they should also be checked by the knee measure.

Complete the leg seam by putting on $\frac{1}{2}$ in. round from 21 to R, and the side-seam by putting on a similar round at N. Place balance marks as indicated.

The parts to be fulled in are marked, as in the previous breeches drafts, by wavy lines.

Notes :—In the case of turned-up bottoms there is an opening of about $1\frac{1}{2}$ in. on the leg-seam, as shown by the small inset diagram. A similar opening may be left for plain-bottomed jodhpurs; its purpose is to allow ease for taking on and off.

Some jodhpurs are cut with the side-seam coming right over to the centre front from the knee section downwards. If this style is adopted, the run of the top-side will come in from T and will follow the line 6-7-8-9.

DETAILS FOR BREECHES

DIFFERENT STYLES OF TOP AND POCKETS

SECTIONS 1 to 6

THE breeches and jodhpur drafts just described are designed for fly fronts. There are, however, other types of finish; and of these, whole falls and split falls, as they are called, are the most frequently adopted. In the sections of this diagram these two styles of top, and certain pockets, are illustrated.

Section 1.—Go up $\frac{1}{2}$ in. above the waist line and cut the topsides across from 1 to 2. A piece, known as the bearer, is then cut to fill up the space 3 to 4. This bearer extends 1 in. from 4 to 5. 6 from 5 is 4 in. for the front. 7, for the tack position, is about 4 in. or 5 in. from 2. Mark 8 at $1\frac{1}{4}$ in. below 7 and shape the bearer as shown by the dot-dash lines. The bearer edge, 3-2-7-8, is sewn to the undersides.

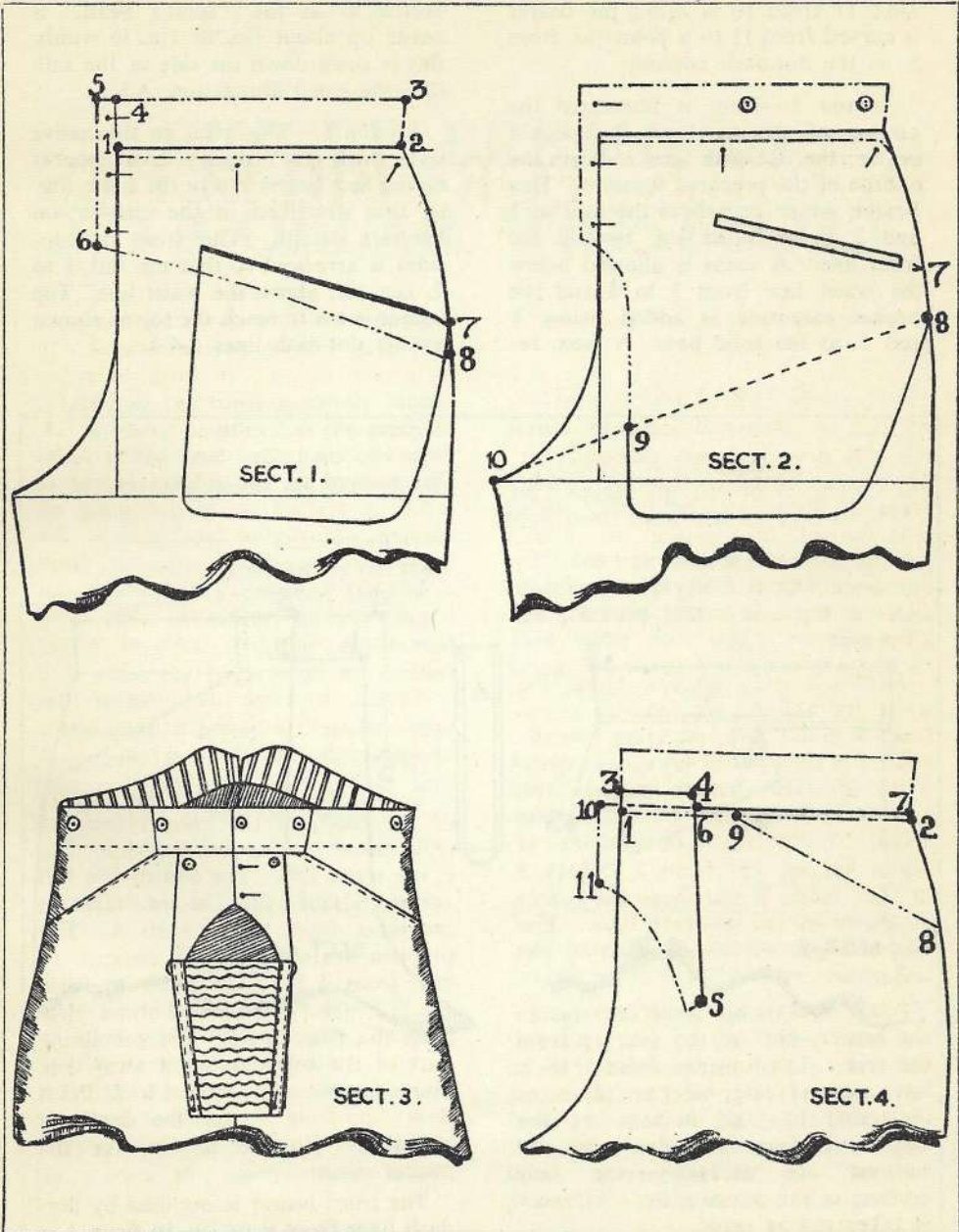
Jetted pockets are sometimes put in the bearer, $\frac{1}{2}$ in. in and $\frac{1}{2}$ in. up from the tack. The topsides, from 1 to 2, have a deep facing; holes are placed as illustrated to take buttons on the bearer. In large sizes five holes and buttons are necessary—one hole coming in the centre seam. "Dress" is taken out as usual.

Section 2.—This shows another type of bearer, known as the Bilston. It is usually inserted in lined breeches (worn almost exclusively, nowadays, by farmers and other country folk). Actually, they are deep whole falls. The bottom of the Bilston bearer is felled or seamed on to the lining of topsides. Mark 8 at 2 in. below 7. As a guide for the run of the bearer, draw a line from 8 to 10 and shape the fronts to 9, as indicated. We have now dealt with two types of whole falls.

Section 3.—Here we have an example of split falls, the finished effect being depicted in the diagram.

Section 4.—This shows the cutting of the top and the construction of front bearer. The dot-dash line, 1-2, is the waist line. The top of the fall comes about $\frac{1}{2}$ in. above this; it measures $2\frac{1}{4}$ in. from 3 to 4. The topsides are slit down a distance of 6 in. from 4 to 5, in order to form the fall; point 5 is located about $3\frac{1}{4}$ in. from the front seam. The remaining part of the topsides is cut away $\frac{1}{2}$ in. above the waist line from 6 to 7. Point 8 is 3 in. from 2, for the depth of pocket; 9 from 8 is 6 in. for the pocket mouth.

The front bearer is outlined by dot-dash lines from 6 to 10; 10 from 1 is



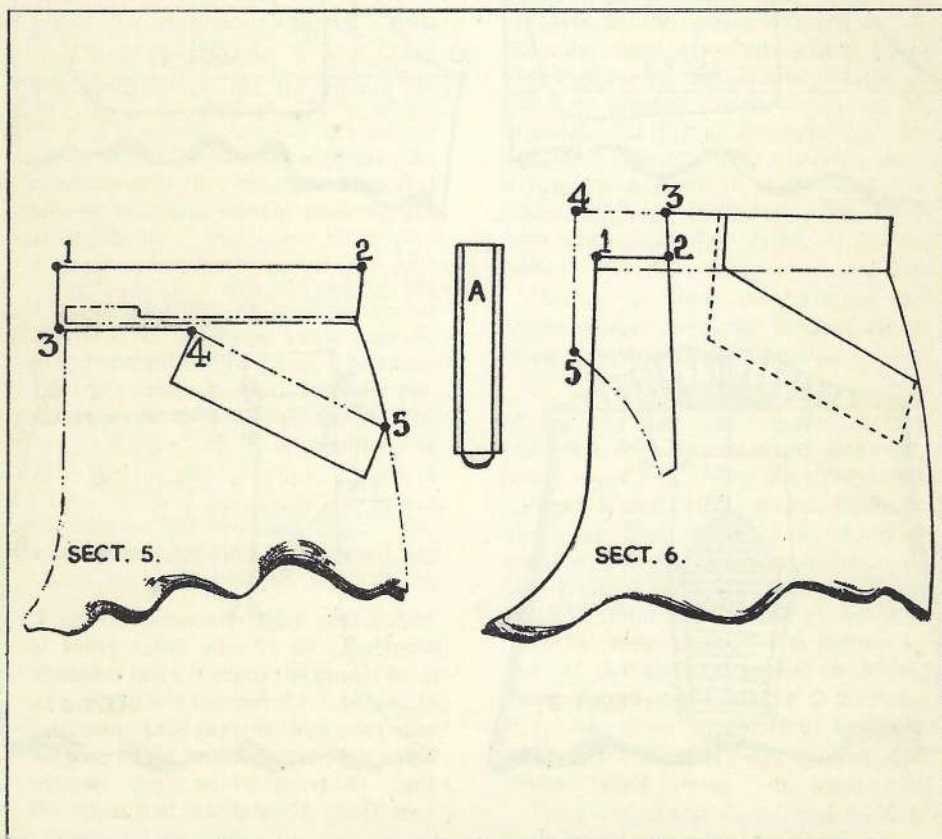
A FIRST COURSE IN GARMENT CUTTING

1in.; 11 from 10 is $2\frac{1}{4}$ in.; the bearer is curved from 11 to a point $\frac{1}{2}$ in. from 5, as the dot-dash contour.

Section 5.—Here is illustrated the cutting of the top and the pocket bearer; the dot-dash lines indicate the outline of the prepared topsides. This bearer, which completes the tops at 1 and 2, is extended $\frac{1}{2}$ in. beyond the front line. A seam is allowed below the waist line from 3 to 4 and the pocket extension is added below 4 and 5, as the solid line. A welt, re-

ferred to as the “sprat’s head,” is made up about $\frac{1}{2}$ in. or 1in. in width; this is sewn down the side of the fall. (See the small illustration, A.)

Section 6.—This gives an alternative style, with the ordinary cross pocket facing and bearer cut in the same way as that described in the chapter on trousers details. The front of topsides is arranged so that the fall, 1 to 2, lies $\frac{1}{2}$ in. above the waist line. The bearer is cut to reach the top as shown by the dot-dash lines 3-4-5.



SINGLE BREASTED NO COLLAR WAISTCOAT

THIS is the most generally worn style of waistcoat at the present time. It has four welted pockets and six buttons; the points are moderately cut away.

In the planning of the system two scales are used. These will be referred to as the working scale and the chest scale. The advisability of the adoption of this plan will be seen more fully when the larger sizes are being dealt with.

Measures:— $16\frac{1}{2}$ in. to waist; $12\frac{1}{2}$ in. opening; 26in. full length of front; $7\frac{1}{2}$ in. across back (taken as for jacket); 36in. chest; 33in. waist.

Working Scale is $\frac{1}{3}$ Chest Measure plus 6in.—18in.

Chest Scale is Half Chest Measure—18in.

THE DRAFT

Square lines both ways from 0.

1 from 0 is $\frac{1}{4}$ working scale; 2 from 0 is the waist length plus $\frac{1}{4}$ in.

3 from 2 is $2\frac{1}{2}$ in. (this amount may be varied to taste).

2X from 2 and 3X from 3 are each $\frac{1}{4}$ in.; draw the centre back seam, 0-1-2X-3X.

4 from 0 is $\frac{1}{4}$ of 0-1; square right across from 4, 1, 2 and 3.

5 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; square up 1in. to 6; shape the back neck from 6 to 0, as shown.

7 from 1 is the across back measure (if taken) plus $\frac{1}{4}$ in.; if this measure has not been taken, as might be the case when an "odd" waistcoat is being cut, make the distance from 1 to 7 about $\frac{1}{3}$ chest scale plus 2in.

Square up from 7 to locate 8 and 9; 9 from 8 is $\frac{1}{4}$ in.; connect 9 to 6. 10 from 9 is $\frac{1}{4}$ in.; draw the back shoulder seam from 6 to 10. Mark 14 at $\frac{1}{3}$ chest scale from 1.

11 from 14 is $\frac{1}{4}$ chest scale less $\frac{1}{4}$ in.; square down from 11.

12 from 2X is $\frac{1}{4}$ waist measure plus 1in.; P is $\frac{1}{4}$ in. below 11.

Shape the back side-seam from P through 12 to 13 (the latter point is on the line down from 11) and continue $\frac{1}{4}$ in. to M. 15 from 11 is $1\frac{1}{2}$ in.; 16 from 15 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in. 17 from 1 is half chest measure plus $1\frac{1}{4}$ in.; 18 from 17 is $\frac{1}{4}$ in. Square down from 17 and 18 to locate 27,

A FIRST COURSE IN GARMENT CUTTING

28, 29 and 30. (These four points will be referred to later).

Square up from 16 to 19, the same distance as from 1 to 0, less $\frac{1}{4}$ in. Draw a line from 8 to 19 and continue $\frac{1}{4}$ in. to 20; on this line, 21 from 19 is $\frac{1}{4}$ in. less than from 6 to 10 on the back. Shape the forepart shoulder seam from 20 to 22, $\frac{1}{4}$ in. below 21.

23 from 15 is $\frac{1}{12}$ working scale; 24 from 23 is 1 in.; connect 24 to 22. Now shape the armhole, or scye, from 22 through 24 and 15, $\frac{1}{4}$ in. below 11; and round from P to 10, hollowing $\frac{1}{4}$ in. behind the line 22-24 and about $1\frac{1}{4}$ in. behind the line 7-8, as indicated. Measure from 2X to A, half the waist plus $1\frac{1}{4}$ in. The amount thus registered between A and 27 is regarded as the waist "surplus." This is taken out in the following manner:—Two-thirds from 12 to 25; the remaining one-third at the front dart (to be described later).

Shape the side-seam of forepart from 11 through 25 to 26, the last point being just clear of the line from 11.

Now apply the opening measure, less the back neck (0-6) from 20 to B; place a mark at B. Apply the full length measure in the same way, adding $\frac{1}{4}$ in., and establish point 31. Now shape the entire front edge from 20 through B, $\frac{1}{4}$ in. clear of 18 and through 29 and 30 to 31. Complete the bottom edges of forepart and back by connecting 31-26 and M to a point $\frac{1}{4}$ in. below 3X, as indicated.

The dash line running above 0-6 shows the $\frac{1}{4}$ in. which must be allowed when cutting; this is turned in to the neck-piece, indicated by the dash line projection above 19-20.

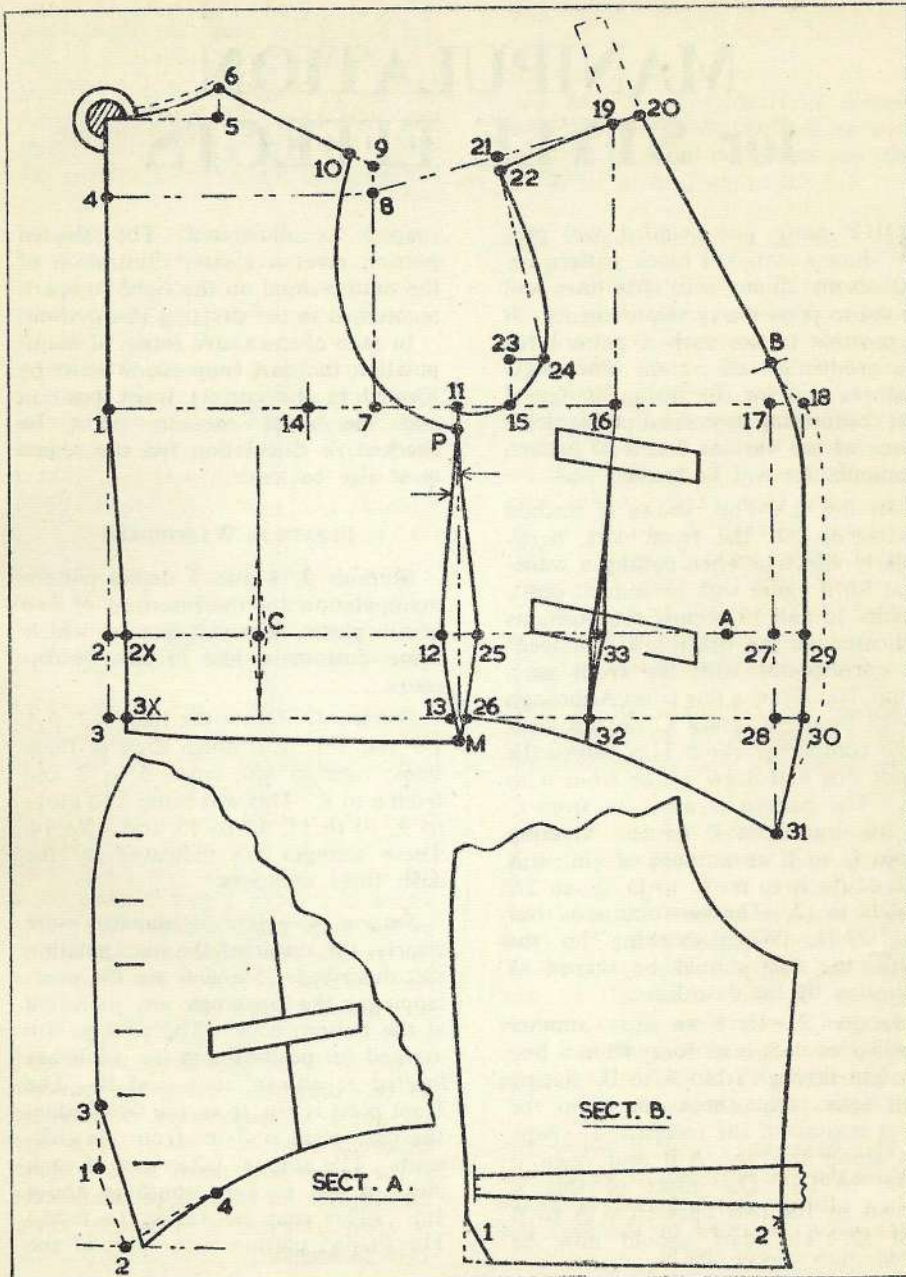
A dart is taken out of the forepart; it is located by measuring about $4\frac{1}{4}$ in. from 26 to 32 and connecting to 16. At 33, on the waist line, the remaining one-third of the waist "surplus" is suppressed. The top of the dart is seamed out to nothing at the welt seam.

Some waistcoats at the present time have a dart taken out at the back, at C, which is $4\frac{1}{4}$ in. from 2X. About $\frac{1}{4}$ in. is suppressed here. The pockets, in a waistcoat of this size, would be about $3\frac{1}{4}$ in. back from the front edge. The lower ones are $3\frac{1}{4}$ in. up from the edge; the upper ones are $4\frac{1}{4}$ in. above the lower. The lower welts are $5\frac{1}{4}$ in. in length and the upper at $4\frac{1}{4}$ in. (These amounts may be varied to taste and to the requirements of customers.)

A $\frac{1}{4}$ in. button-stand is left on the *right* forepart, as shown by the dash line contour. Place balance marks at side-seams, as shown by the arrows.

Section A.—Many gentlemen like to wear their waistcoats with the bottom button unfastened. To get the best effect of this style idiosyncrasy, the front edge should be cut specially for it. The dash line contour, 3-1-2, shows the usual cut; mark the point back about $\frac{1}{4}$ in. from 2 and connect to 3, as the solid line. 4 from 2 is $3\frac{1}{4}$ in.; connect the new point to 4. It will be seen that the point now runs from the second last button-hole.

Section B.—Three things are shown on this diagram. First, the position and shape of back-straps, if these are required; second, a small open vent at the centre back seam, as at 1; third, the side slit, as at 2. The last feature is often adopted; it is usually about $1\frac{1}{4}$ in. in length.



MANIPULATION for STYLE EFFECTS

THE draft just detailed will produce a standard block pattern for the normal figure, with style lines well suited to present-day requirements. It is possible to use such a pattern for the production of certain other style features and for the fitting of figures not conforming to normal proportions. Some of the various forms of pattern manipulation will be treated now.

Section 1.—This shows a method of taking out the front dart, particularly effective when cutting a waistcoat for a figure with prominent chest. Points 16 and 19 occupy the positions indicated on the draft just described; A corresponds with the front neck point, 20. Draw a line from A through 16 to locate B; place C on the arm-hole contour at about $1\frac{1}{2}$ in. above the chest line and draw a line from it to 16. The pattern is now cut from C to 16 and from B to 16. Overlap from C to E an amount of $\frac{1}{2}$ in.; this will cause B to move to D, 26 to 27, and 11 to 12. The new outline is thus E-12-27-D. When marking on the cloth, the dart should be shaped as indicated by the dash lines.

Section 2.—Here we show another method of dart insertion. Rule a line straight through from A to B, placing the latter point about 6 in. from the front bottom of the forepart, 1. Now cut along the line A-B and open it $1\frac{1}{2}$ in. to D. The effect of this is shown by the two lines from A to B and D. The dart should now be

shaped as illustrated. The shaded portion gives a clearer illustration of the button-stand on the right forepart, mentioned in the drafting instructions.

In each of the above forms of manipulation the dart suppression must be located in the correct waist position and the waist measure must be checked; a calculation for the seams must also be made.

PLEATS IN WAISTCOATS

Sections 3, 4 and 5 depict pattern manipulation for the insertion of two small pleats, a style feature which some customers like in their waistcoats.

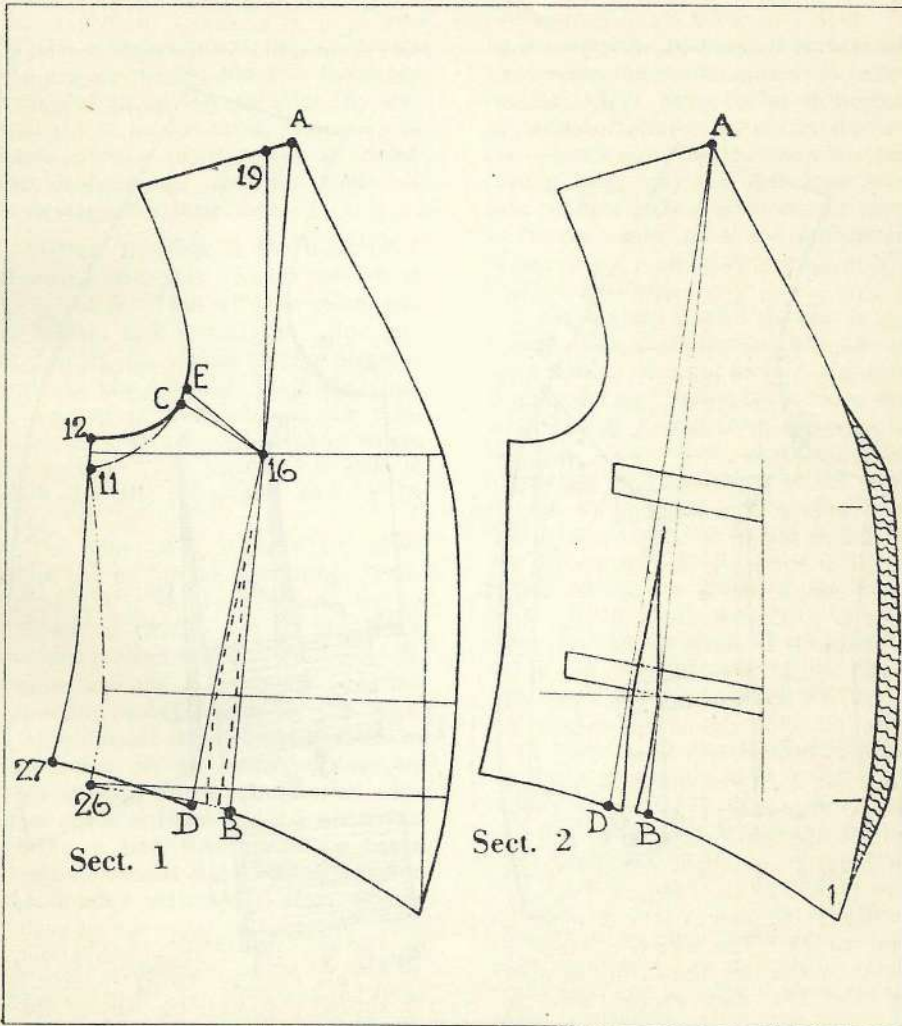
Section 3.—Draw the lines 1-2, 3-4, 1-5 and 3-6. Cut down each of these lines; overlap $\frac{1}{2}$ in. from 5 to 7 and from 6 to 8. This will cause 2 to move to 9, 10 to 11, 12 to 13 and 4 to 14. These changes are indicated by the dash lined contours.

Section 4.—Here is shown, more clearly, the result of the manipulation just described. 5 and 6 are the overlappings; the openings are indicated at the bottom edge. The pockets are marked for position and the pleats are located as shown at A and B. The front pleat is 5 in. from the front edge; the rear pleat is $3\frac{1}{2}$ in. from the side-seam. The amount taken out of each pleat at the pocket mouth is about $\frac{1}{2}$ in. (This may be varied to taste.) The shaded portion is the part of the

forepart which has to be cut away. It will be seen that the "opened" section, shown by the dash lines from 11 and 9, is not calculated in the cut away part. Actually, that part will finish the same size as it was *before* the manipulation shown in Section 3

was begun. Seams are allowed at C and D.

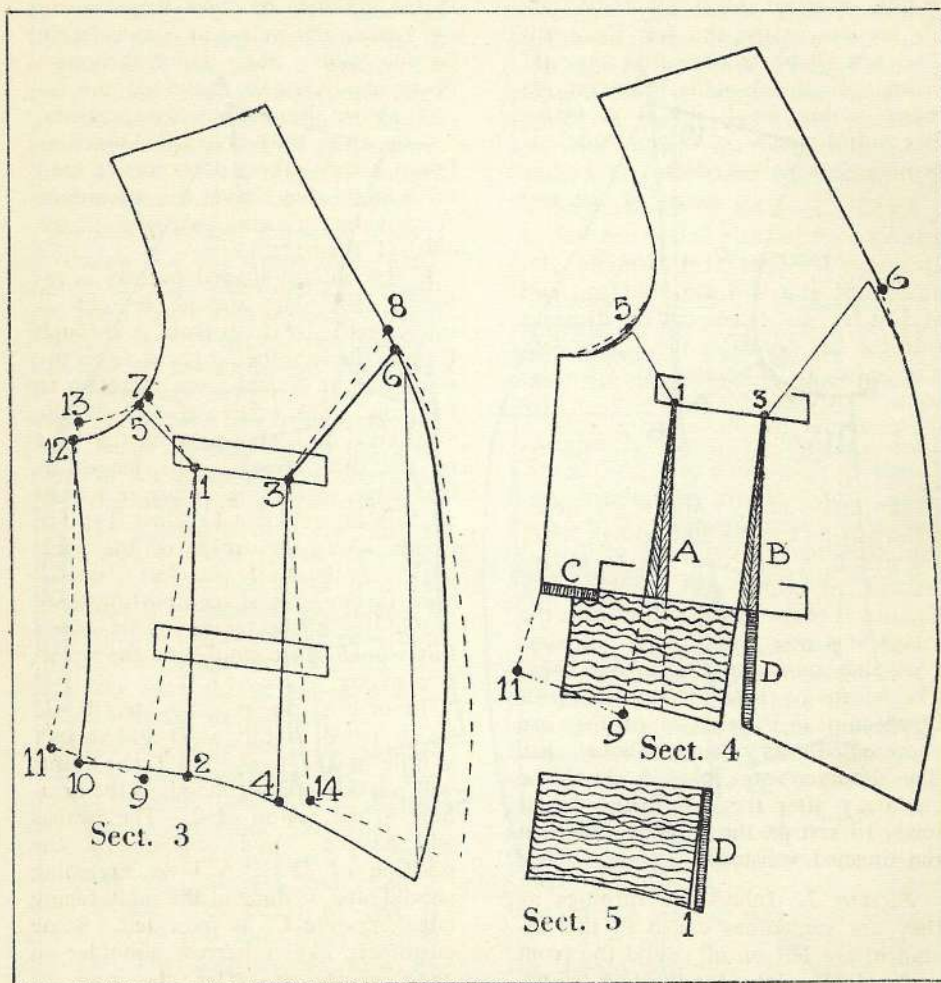
Section 5.—This is the cut away part shown separately. A seam is added at D; and it is advisable to allow a slight "spring," as at 1.



The young cutter may find this manipulation rather complicated at first; a little practice will, however, give him the necessary confidence. He will, indeed, find that pattern manipulation will give him scope for original ideas and will help him to infuse style and character into the garments he cuts. It is surprising how many

effects can be produced by this means.

One thing the student should always keep in mind is the fact that size and shape of the figure must be carefully regarded. Whatever form the pattern manipulation may take, it is necessary to check all the parts for measurement and for the shape of the figure. It is so easy to make mistakes.



WAISTCOAT INLAYS, DARTS, ETC.

THE essential inlays for waistcoats are not many; the few there are need not all be left on after the first fitting. It is advisable, however, to leave certain small inlays in order that adjustments can be made, if necessary, at a later date.

Section 1.—This is the back of a standard waistcoat. Inlays are left at 1, 2 and 3. That at 1 is about $\frac{1}{4}$ in. at its top; at 2 it is 1 in. to $1\frac{1}{2}$ in.; and at 3 it is $\frac{1}{2}$ in. Some cutters dispense with the last one after the first try-on. The value of the inlay at the side-seam, 2, will be found in cases where the customer has increased a little in girth, for the side-seams can be let out.

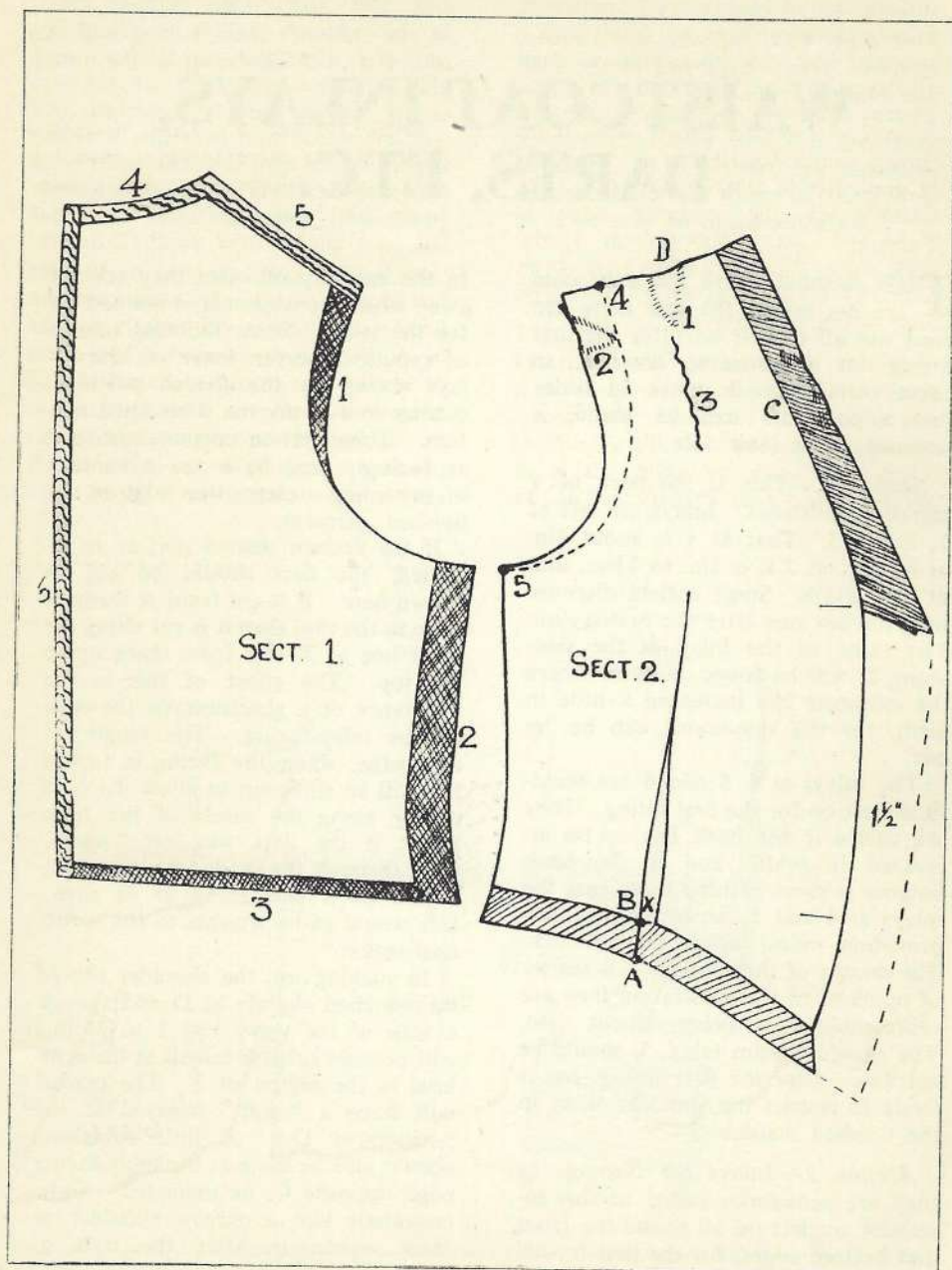
The inlays at 4, 5 and 6 are sometimes left on for the first fitting. They are useful if the back has to be increased in width and if the back balance is short. In the latter case the inlays at 4 and 5 can be let out, thus providing more length in the back. The widths of these inlays is a matter of opinion; in the illustration they are represented as being about $\frac{1}{2}$ in. The shoulder seam inlay, 5, should be cut away after the first fitting, for it tends to restrict the shoulder seam in the finished waistcoat.

Section 2.—Inlays (or turnings as they are sometimes called in this instance) are left on all round the front and bottom edges, for the first try-on.

In the majority of cases they are cut away when the waistcoat is marked up for the tailor. Some tailoring houses of repute, however, leave on the inlays shown by the shaded portions, cutting away only the dash lined section. These left-on portions are used as facings; they have the advantage of providing a clean, thin edge in the finished garment.

If the bottom shaded portion is retained, the dart should be cut as shown here. It is cut from A through B up to the top; then it is cut along the short line at X and from there up to the top. The effect of this is the avoidance of a shortness on the edge of the inlay-facing. The length of that edge, when the facing is turned up, will be sufficient to allow it to fall evenly along the inside of the forepart. If the dart was left "open" right through the shaded portion there would be a shortening of its edge: this would cause trouble to the waistcoat-maker.

In making up, the shoulder should be stretched slightly at D and shrunk a little at the wavy line 1 to 3; this will provide relative length at the armhole in the region of 2. The canvas will have a "puff" inserted at the position of D-1. A little stretching should also be done at the inlay-facing edge opposite C, as indicated. Some customers like a narrow shoulder in their waistcoats—after the style of



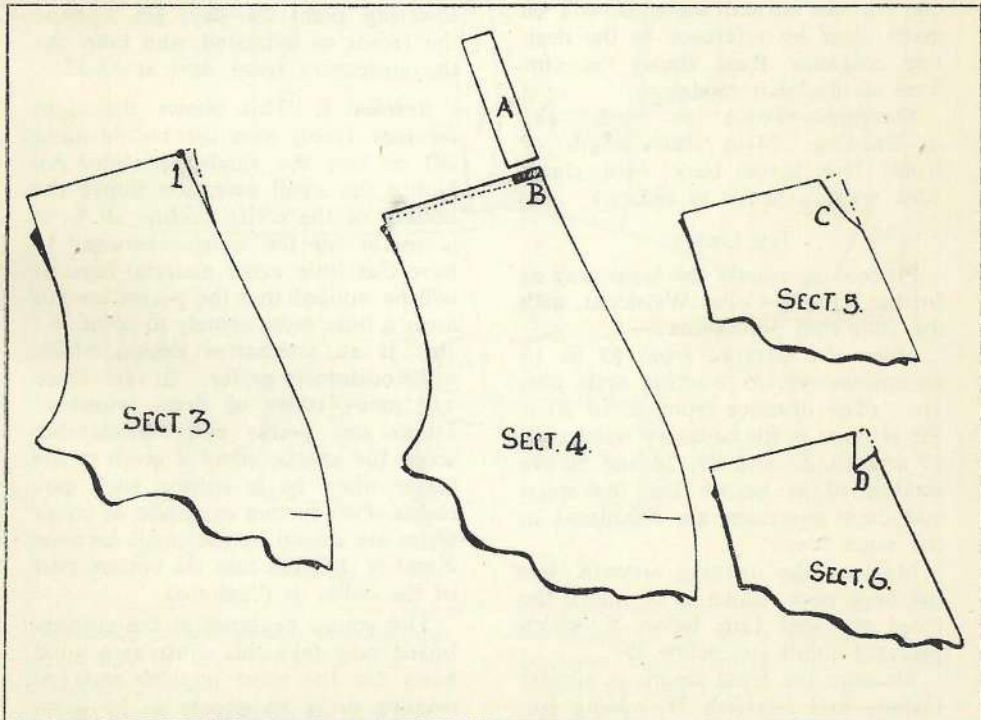
American and certain Continental models. This is suggested by the dash line contour from 4 to 5.

Section 3.—This shows what older cutters would describe as a "wrinkle" (a good tip, in simpler parlance). The contour of the opening edge is "sprung" out about $\frac{1}{4}$ in. at 1, the neck point; this will ensure a good run with the back neck when the waistcoat is put together at that part.

Section 4.—Here we see the neck-piece and what happens when it is sewn to the forepart. The piece, shown by A, sews to B; a seam is "lost" at the latter point. It is so arranged, however, that the actual run

of the shoulder seam sewing will run in line with it, as shown by the dotted line.

Sections 5 and 6.—These diagrams illustrate two other ways of inserting neck-pieces, adopted in some houses. In Section 5 the top of the opening is cut on a slight curve, as at C; in Section 6 that part is cut in angular fashion, as at D. In each case the neck-piece itself is cut exactly as that of A, Section 4—*straight*. The effect of sewing this into the shaped top of opening is to provide a certain amount of "spring" at the neck. Such neck-pieces are usually sewn in by hand; only a very small seam is taken.



THE DRESS WAISTCOAT

THIS is the standard model for dress waistcoats at the present time. The collar has square points; there are three buttons (though four are adopted in certain cases); the points are relatively short. Two jetted pockets are shown.

The system of construction is exactly the same as that described for the diagram of the normal single-breasted waistcoat; we shall not, therefore, give complete instructions for the dress waistcoat draft. Only the points which differ will be noted here. The relation of this draft to the one for the normal waistcoat will be made clear by reference to the dash line contours: these shows the outlines of the latter model.

Measures:—16½ in. to waist; 18½ in. opening; 24½ in. full length of front; 7½ in. across back; 36 in. chest; 33 in. waist. (Scales as before.)

THE DRAFT

Proceed in exactly the same way as for the S.B. No-Collar Waistcoat, with the following differences:—

Make the distance from 15 to 16 an amount of 1/6 working scale plus 1 in. (The distance from 19 to 20 is the same as in the ordinary waistcoat.) 17 and 18, 27 and 29, 28 and 30 are established as before and the waist and chest measures are calculated in the same way.

Measure the opening amount, less the back neck, down to X; mark the front of collar 1½ in. below X, which places it about ½ in. below 29.

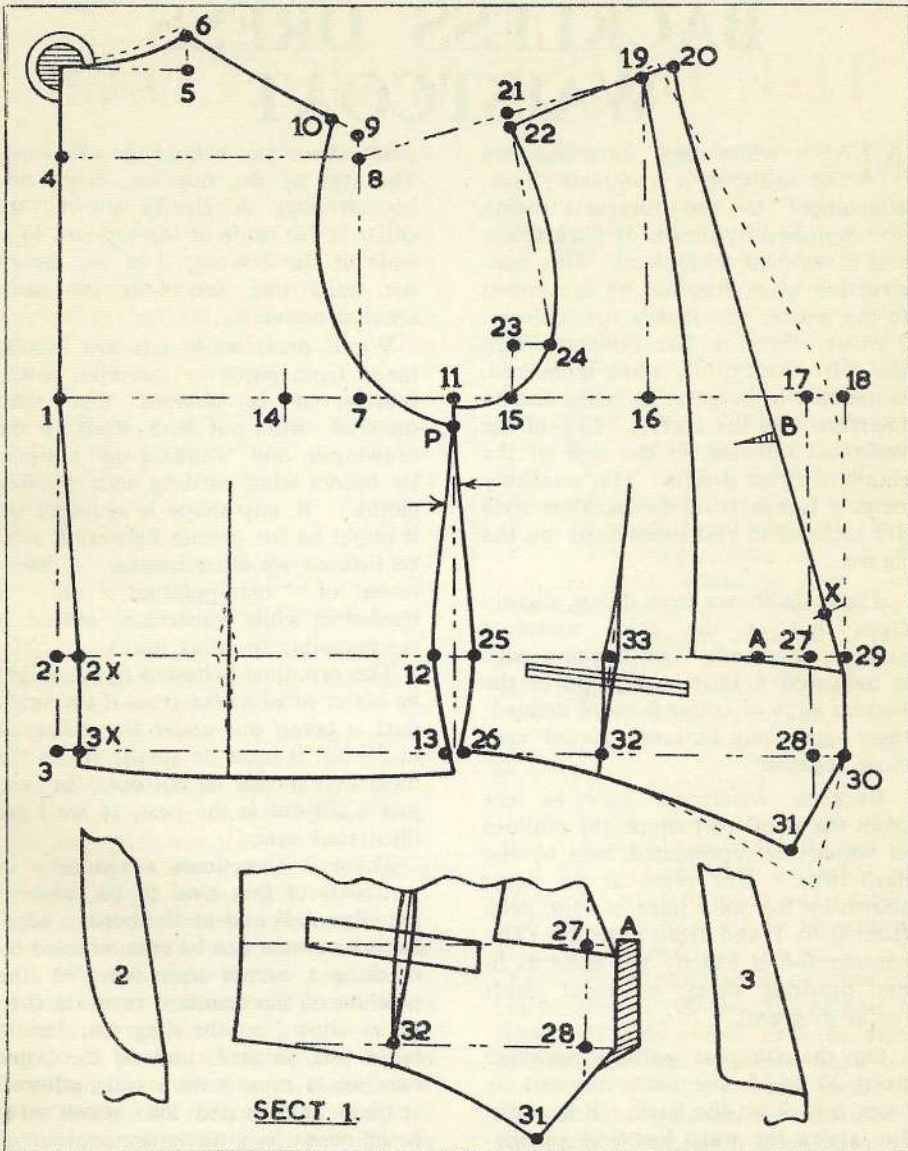
Measure the front length in similar fashion and establish 31, adding ½ in.

to the measure. Shape the collar, as shown; it is 1 in. wide at 19-20 and 4½ in. wide at the bottom. (These dimensions may, of course, be varied according to taste.)

On the opening front edge a small dart is sometimes taken out, as shown at B. This helps to "steady" the edge and to prevent it from bulging when in wear, particularly when the wearer is seated. If it is decided not to take out this dart (as might be the case in certain instances) the opening edge will require a slightly shorter contour. This can be effected by lowering point 20—say, ¼ in. Shape the fronts as indicated, and take out the customary front dart at 32-33.

Section 1.—This shows the right forepart front, with the button-stand left on (see the shaded portion, A). Notice the small extension above the bottom of the collar outline at A: it is useful for the waistcoat-maker to have this little extra material here. It will be noticed that the points are cut away a little more acutely to point 31: this is an alternative design which some customers prefer. In fact, there are many styles of dress waistcoat fronts and points and considerable scope for artistic effect is given to the cutter when he is cutting such garments. Two further examples of collar styles are shown by the small Sections 2 and 3. In each case the bottom part of the collar is illustrated.

The young beginner at the cutting-board may take this draft as a good basis for the most popular style of evening dress waistcoat; as he gains



experience he will be able to introduce variations to suit his own and his customers' tastes.

This design is suitable for the black

waistcoat, to be worn with a single-breasted dinner-jacket, and for the white waistcoat for wear with a dress coat.

BACKLESS DRESS WAISTCOAT

MANY white dress waistcoats are cut without a complete back, attachment to the foreparts being accomplished by means of back-straps and a widened neck-piece. This construction gives freedom of movement to the wearer and makes for coolness. Further, there is less difficulty with the shirt front; this, when laundered, is inclined to bulge at its edges and to interfere with the correct "lie" of the waistcoat opening, in the case of the standard dress design. The relatively narrow foreparts of the backless style are inclined to rest more flatly on the figure.

The style shown here differs slightly from that of the dress waistcoats already described. The opening edge is hollowed a little; the slope of the bottom edge of collar is more defined; there are four buttons—placed very close together.

Backless waistcoats may be cut from the standard pattern, the outlines of which are represented here by the dash lines. The piece at the neck, shown by the solid lines, is $1\frac{1}{2}$ in. deep from 0 to 1 and from 6 to 2. The contour 0-6 is exactly the same as in the previous dress waistcoat draft (main diagram).

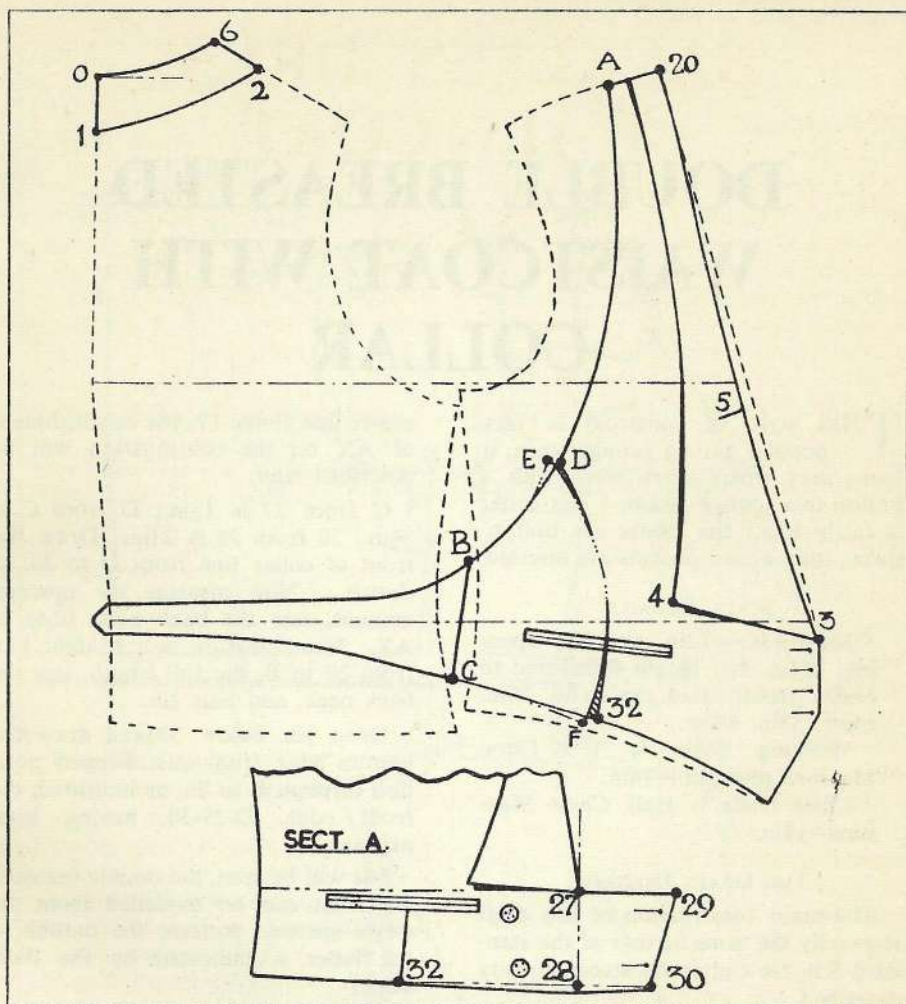
On the forepart pattern, measure from 20 to A the same amount as from 6 to 2 on the back. B is about 2 in. above the waist line and $\frac{1}{2}$ in. behind the normal forepart side-seam; C is $3\frac{1}{2}$ in. from B. Make a gradual run from A to B, as indicated, and then connect B-C, making the latter

point about $\frac{1}{2}$ in. behind the side-seam. The run of the opening, front and bottom edge is clearly shown; the collar is 1 in. wide at the top and $4\frac{1}{2}$ in. wide at the bottom; 3 is $\frac{1}{2}$ in. below the waist line and 4 is the same amount above it.

White dress waistcoats are usually made from pique or marcella, cotton fabrics; it is obvious that such material will not lend itself to the drawing-in and "working-up" adopted by tailors when dealing with woollen cloths. If any shape is required (as it might be for certain figures) it must be infused by other means. A minimum of "manipulation" only is needed in white waistcoats—indeed, it is impossible to effect much.

The prominent-chested figure might be better fitted at the front if the small dart is taken out under the collar, as at 5—but it must be small; $\frac{1}{2}$ in. is the most that should be cut out. In fact, just a slit cut is the best, as we have illustrated here.

There is sometimes a tendency in waistcoats of this kind to be loose at the edge A-B and at the bottom edge. Such looseness can be counteracted by marking a curved seam from 32 (the position of the standard front dart) to D, as shown on the diagram; $\frac{1}{2}$ in. is taken out, as at E and F; the latter two points must have a seam allowed at them, as indicated; also, seams must be allowed along the entire contour of D-32. This arrangement will ensure the correct run at the armhole and bottom edge. The effect is to make the forepart in two sections which,



when sewn together, will give a clean finish.

If it is thought that only the bottom edge needs "steading," take out a short dart from 32, *terminating it at the pocket*. The tops of darts in white dress waistcoats should never be located above the pockets, for they will not finish off well.

Section A.—Here is a style of double-breasted front for a white waistcoat. The basic construction is the same as for the standard draft: 29 from 27 is $2\frac{1}{2}$ in.; 30 from 28 is 2 in. The line 27-28 is, of course, the centre line. Sometimes, the part bounded by points 27-28-29-30 is cut separately. The short dart is shown at 32.

DOUBLE BREASTED WAISTCOAT WITH COLLAR

THIS style of waistcoat is very popular among younger men; it looks very smart when worn with a button-two lounge jacket. The collar is fairly bold; the fronts are button-three; four welted pockets are inserted.

SCALE DETAILS

Measures:—12in. to 13in. opening; 22½in. full length (measured to centre front); 16in. to waist; 36in. chest; 33in. waist.

Working Scale is $\frac{1}{3}$ Chest Measure plus 6in.—18in.

Chest Scale is Half Chest Measure—18in.

THE DRAFT DIAGRAM

The main construction of this draft is exactly the same as that of the standard S.B. No-Collar Waistcoat already described.

Square lines from 0 and construct the back as already detailed.

15 is established as before; the distance from 15 to 16 is ½in. more than that in the standard draft. As in the dress waistcoat, this will bring points 19 and 20 slightly more forward.

17 is located as before; square down to locate 27 and 28. Continue this

centre line above 17; the establishment of AX on the continuation will be described later.

C from 27 is 1½in.; D from C is 3½in.; 30 from 28 is 2½in. Draw the front of collar line from D to 20, as shown. Now measure the opening amount, less the back neck (0-6) to AX. Next measure in a straight line from 20 to B, the full length, less the back neck, and plus ½in.

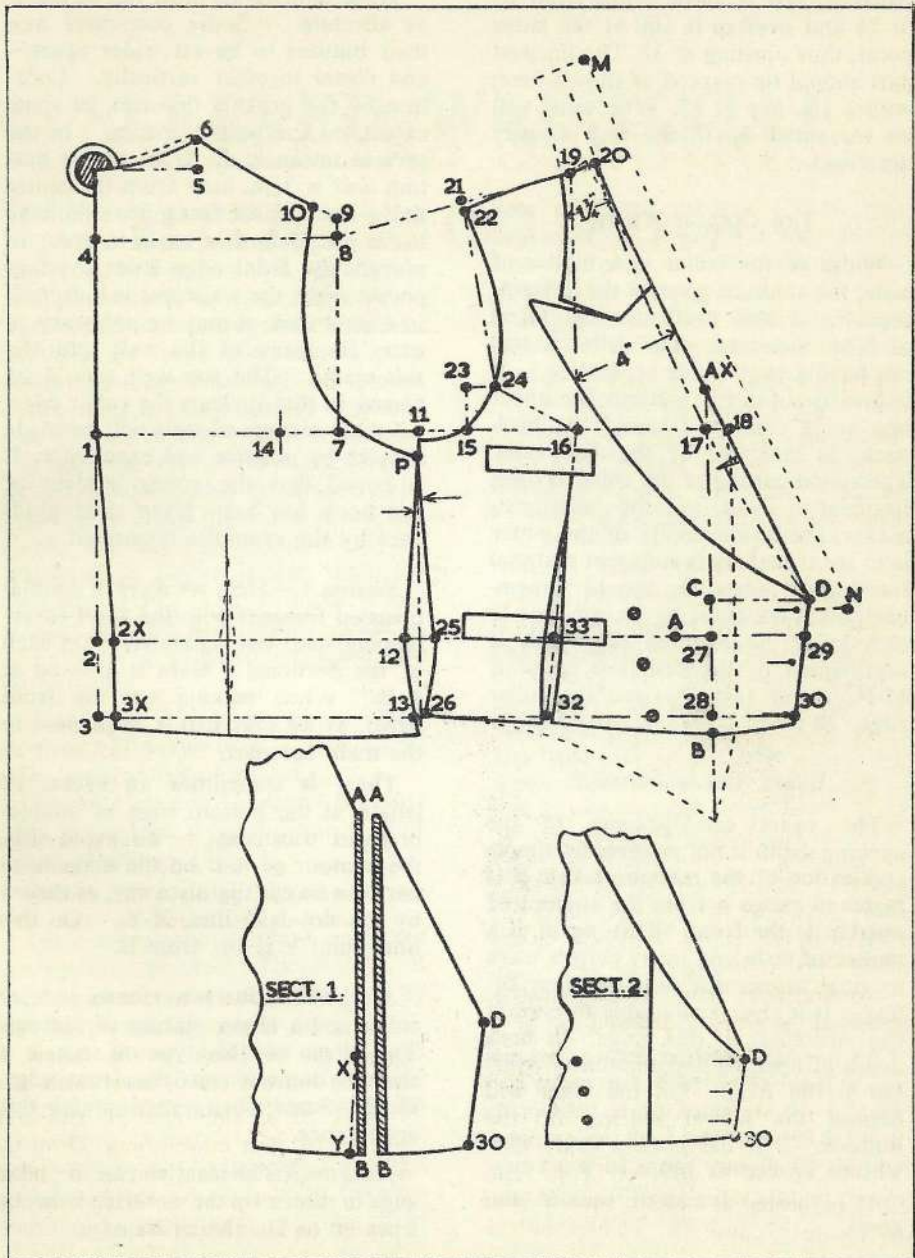
Drop ½in. below 30 and draw the bottom edge from this dropped position through B to 26, as indicated, the front edge, D-29-30, having been marked.

(As will be seen, the double-breasted waistcoat can be modelled from the single-breasted pattern; the outline of the latter is indicated by the dash lines.)

THE BUTTON HOLES

Mark the button-holes 1½in. or 1½in. apart; the top hole is ½in. below D and the bottom one is level with 30.

Mark 32 at 4in. from 26 and connect to 16, thus establishing 33 on the waist line. The dart should be taken out in the manner described in the chapter on manipulation of waistcoat



patterns; that is, draw a line from 16 to 24 and overlap it $\frac{1}{2}$ in. at the latter point, thus opening at 32. The finished dart should be marked as shown here, with a $\frac{1}{2}$ in. gap at 32. The waist will be measured up in the way already described.

THE COLLAR WIDTH

Width of the collar is a matter of taste; the amounts given at the different sections in this draft may be taken as fairly standard. The collar is laid on, having been made separately. It is usually cut in two sections, the upper one being continued round the back neck, as indicated by the dash lines. The actual cutting of the collar is most frequently done by the waistcoat-maker; the responsibility of the cutter is to see that there is sufficient material for the purpose. He should remember that there must be an amount to turn in at the opening edge—this is represented by the dash line contour, M-N, about $1\frac{1}{2}$ in. beyond the collar edge, 20-D.

EXACT ESTABLISHMENT

The exact establishment of the opening depth is not possible by simple application of the measure taken; it is better to gauge it from the amount of overlap at the front. This, again, is a matter of taste and many cutters leave its final assessment until the first fitting. It is always advisable to consult the customer, at this stage, on both depth of opening and amount of overlap at the front. On the latter will depend the lateral spacing of the buttons. In the present draft they will be spaced as follows: Top, $5\frac{1}{2}$ in. apart; middle, $4\frac{1}{2}$ in. apart; bottom, 4 in. apart.

These dimensions must not be taken as absolute. Some customers like their buttons to be set wider apart—and closer together vertically. Location of the pockets depends, to some extent, on the button spacing. In the present instance, the front of the bottom welt is $3\frac{1}{2}$ in. back from the centre line. For a wider front, it would have to be placed farther back, in order to prevent the front edge from overlapping it when the waistcoat is buttoned. In such a case, it may be necessary to carry the back of the welt into the side-seam. The top welt should be placed so that it clears the collar edge. All these matters of style will be made simpler by practice and experience. It is hoped that the young student of this book has been given clear guidance by the examples illustrated.

Section 1.—Here we show a double-breasted forepart with the front (overlapping) part cut separately. On each of the portions, a seam is allowed at A-B. When making up, the front panel, as we may call it, is seamed to the main forepart.

There is sometimes an excess of length at the bottom edge of double-breasted waistcoats. To avoid this, the contour of A-B on the main forepart can be cut slightly away, as shown by the dot-dash line, X-Y. On this line, point Y is $\frac{1}{4}$ in. from B.

Section 2 shows a narrower style of collar and a closer placing of buttons. The effect of this type of cut is a shorter contour on the front edge, D-30. Some young men prefer this appearance.

Note:—An alternative run of collar edge is shown by the dot-dash contour from 20 to D. (Main diagram).

SLEEVED WAISTCOAT

THE average cutter is not often called upon, nowadays, to cut a waistcoat of this kind. Its use is practically confined to liveried servants, porters and commissionaires. However, as there are times when the bespoke cutter has to produce such a garment, instructions for its cutting will not be out of place in this book.

There are one or two features of design which should be noted. The opening is fairly high; the points are short, but the actual length of the waistcoat is rather longer than the standard style. The armhole is cut smaller and the back wider. Ease of movement is obtained by these two adjustments.

Measures: 16½ in. to waist; 11½ in. opening; 27 in. full length; 36 in. chest; 33 in. waist; 16½ in. forearm.

Working scale is 1/3 Chest Measure plus 6 in.—18 in. Chest Scale is Half Chest Measure—18 in.

THE DRAFT.

Once again, the standard waistcoat system may be used. The outlines of the standard pattern are indicated by the dash lines.

Square from 0 and produce the back in the manner described earlier. The following differences will be made for the sleeved waistcoat:

On the centre back seam, "spring" out ¼ in. from 2X to a point between 3 and 3X; continue *inwards* to R, as shown. This will provide for the open

vent described earlier. R is 1½ in. below 3X. S from 13 is the same as from the point at 3-3X to R; connect R-S for the bottom edge.

10 is ¼ in. *outside* 9 (which is located above 8 in the same way as in the standard draft). 11 is located as before.

P is located ¼ in. higher than in the standard draft.

Join 10 to 6 for the back shoulder seam; shape the armhole from 10 to P, hollowing only ¼ in. behind the line 7-8, as indicated. Measure the back waist as in the standard draft.

15 is located as before; 16 from 15 is 1/6 working scale *net*. Square up to 19, the same as from 1 to 0 on the back, less ¼ in.; draw a line from 8 through 19 to 20, making the latter point 1 in. from 19. 21 from 19 is ¼ in. less than 6-10 on the back; 22 is ¼ in. down. 17 is located as before and 27 and 28 are squared down from it. 18, 29 and 30 are ¼ in. in front of 17, 27 and 28, respectively. Measure the opening, as described before, to B; and the front length to 31, plus ¼ in. Now shape the front from 20, through B and 18 to 29, 30 and C to 31; C from 30 is 1½ in.

H from 26 is 1½ in.; shape the bottom edge of forepart from 31 to H. Draw the forepart armhole from 22 through 24, which is only ¼ in. from 23 in this case, round to 11—this time right on the chest line, *not ¼ in. below it as in the standard draft*.

Measure up the waist as before and shape the forepart side-seam. The

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shaded portion below the back bottom edge. R-S. shows an addition sometimes made to the back length in this type of waistcoat; it is about 1in. in extent.

Most sleeved waistcoats have the side-slits we have already described. Mark the sleeve pitches as follows: The front one at M, $\frac{1}{4}$ in. above the chest line; the back one at N, $2\frac{1}{2}$ in. below 8.

THE SLEEVE—SECTION A

Square lines from 0.

1 from 0 is the same as from 7 to N on the back, less $\frac{1}{8}$ in.

2 from 0, diagonally, is the distance from N to 10 on the back plus the distance from 22 to M on the forepart, measured straight, less $\frac{1}{2}$ in.

3 is midway between 1 and 2; square from 3 to 4, one-third of the distance 1-2, less $\frac{1}{4}$ in.

Draw guide lines from 1 to 4 and 4 to 2; 5 is midway between 2 and 4; square up $\frac{1}{4}$ in. to 6.

Shape the crown from 2 through 6 and 4 to 1, adding $\frac{1}{8}$ in. round between 4 and 1, as indicated.

7 from 1 is the forearm measure; square out $1\frac{1}{2}$ in. to 8.

9 from 8 is 6in.; square down $2\frac{1}{4}$ in. to 10; connect 8-10.

11 is midway between 1 and 7; 12 from 11 is about $8\frac{1}{2}$ in.

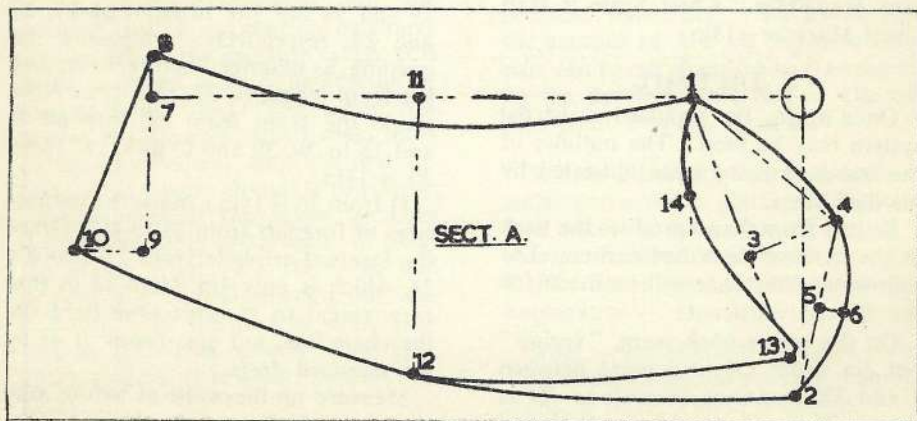
Shape forearm from 1 to 8, hollowing 1in. at 11; and hindarm from 2 through 12 to 10, as shown. The top-half of the sleeve is now complete.

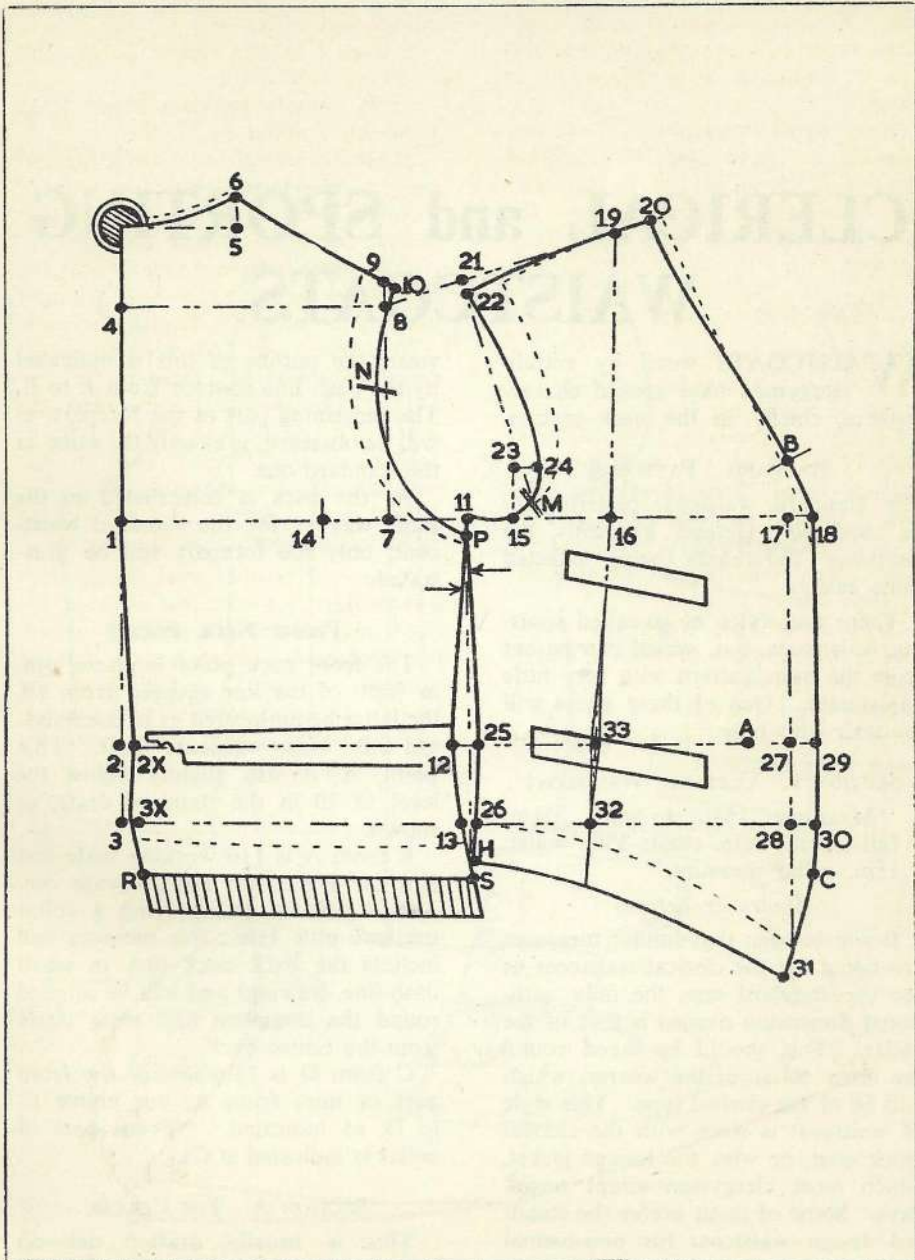
For under-half, measure round the under-scye from pitch to pitch and make 13 (level with 2) from 1 the same.

14 from 1 is $\frac{1}{6}$ working scale; shape the under-half from 13 through 14 to 1, hollowing $\frac{1}{4}$ in. between the latter two points; and from 13 to 12 and 10. The forearm runs in line with that of the top-half, 1-8.

Add seam "steps" at 1 and 13, as indicated, and complete the sleeve.

Note:—It is not usual to take out a front dart in a waistcoat of this kind; but it may be thought desirable in certain instances. Such a dart will be marked through 32 and 33 from the bottom and will terminate at the top pocket welt. Only $\frac{1}{4}$ in. should be suppressed at 33.





CLERICAL and SPORTING WAISTCOATS

WAISTCOATS worn by certain clergymen have special characteristics, chiefly in the neck section.

STANDARD PATTERNS

The standard waistcoat pattern may be used for clerical garments, the necessary differences being effected quite easily.

There are styles of so-called sporting waistcoats, too, which can be cut from the basic pattern with very little adjustment. One of these styles will be dealt with here.

SECTION 1. CLERICAL WAISTCOAT

Measures: 16½ in. to waist; 25½ in. full length; 36 in. chest; 33 in. waist; 15 in. collar measure.

(Scales as before)

It will be seen that similar measures are taken for the clerical waistcoat as for the standard one; the only additional dimension needed is that of the collar. This should be taken round the linen collar of the wearer, which will be of the clerical type. This style of waistcoat is worn with the clerical frock coat, or with the lounge jacket, which most clergymen adopt nowadays. Some of them prefer the standard design waistcoat for non-formal

wear; the outline of this is indicated by the dash line contour from A to E. The remaining part of the forepart, as will be observed, is exactly the same as the standard one.

As the back is constructed in the same way as for the standard waistcoat, only the forepart will be illustrated.

FRONT NECK POINT

The front neck point is placed ¾ in. in front of the line squared from 16, the latter being located as in the standard S.B., N.C. waistcoat draft. This point, A, is also slightly below the level of 20 in the standard draft, as shown.

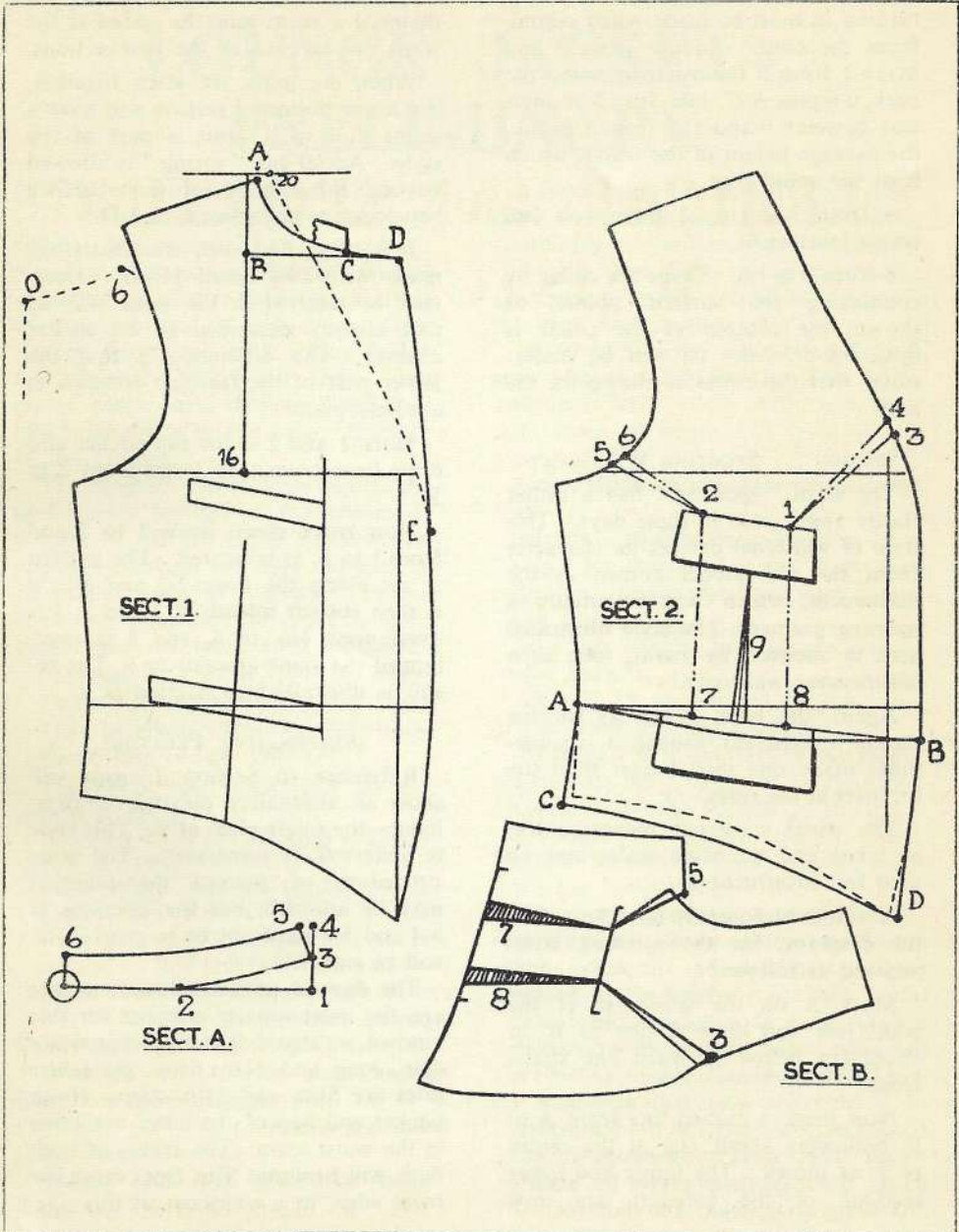
B from A is 1/6 working scale less ¼ in. (or 1/6 collar size); square out.

D is located by applying ½ collar measure plus 1½ in.; this measure will include the back neck (0-6 in small dash-line drawing) and will be applied round the complete half neck circle from the centre back.

C from D is 1½ in.; shape the front part of neck from A, just above C, to D, as indicated. (Front part of collar is indicated at C).

SECTION A. THE COLLAR

This is usually drafted net—no



allowance for seams. Additions for turning in must be made when cutting from the cloth. Square from 0 and make 1 from 0 the distance round the neck, 0-6 plus A-C, less $\frac{1}{4}$ in.; 2 is mid-way between 0 and 1; 3 from 1 is 1 in., the average height of the collar, which is of the stand type.

4 from 3 is 1 in.; 5 from 4 is $\frac{3}{4}$ in. (same level as 4).

6 from 0 is 1 in. Shape the collar by connecting the various points, as shown; the contour of the collar is thus, 0-6-5-3-2-0. (It will be understood that the collar is shown on the half).

SECTION 2. SPORTING WAISTCOAT

The term "sporting" has a rather elastic application in these days. This style of waistcoat derives its character from the old model known as the Badsworth, which was essentially a sporting garment. The style illustrated here is adopted by many men as a leisure-wear waistcoat.

Again, the back is cut as for the standard waistcoat, though it is sometimes made one inch longer than the forepart at the sides.

The usual waistcoat measures will be taken and the same scales may be used for construction.

A standard forepart is indicated in the diagram; for the sporting style, proceed as follows:

Mark A on the side-seam at the waist line and draw a line to B, at about 1 in. below the waist line at the front.

Now mark a curved line from A to B, hollowing about $\frac{1}{2}$ in. at the centre of it, as shown. The upper and lower sections of the forepart are now

separated; when cutting from the material a seam must be added at the waist line to each of the two sections.

When the parts are sewn together, the lower hollowed section will have a slight flute in it: this is part of the style. About $\frac{3}{4}$ in. "spring" is allowed beyond the outline of the standard waistcoat, as shown at C and D.

It is often that such waistcoats are made with two small pleats. These may be inserted in the same way as that already described in an earlier chapter. The difference is that the lower part of the forepart remains as a whole piece.

Mark 1 and 2 at the top pocket and draw lines from 1 to 3 and from 2 to 5.

Now mark down from 2 to 7 and from 1 to 8, as indicated. The pattern is cut along the lines 7-2 and 8-1; it is then cut (or folded) at 3 and 5; 3 is overlapped $\frac{1}{2}$ in. to 4, and 5 is overlapped the same amount to 6. The result is illustrated by Section B.

ALTERNATIVE PLEATING

Reference to Section 2 again will show an alternative pleating arrangement—the single pleat at 9. This style is preferred by some men. The same procedure of pattern manipulation may be adopted, but the overlaps at 3-4 and 5-6 need not be so great— $\frac{1}{4}$ in. will be sufficient.

The flapped pockets illustrated here are the most usually adopted for this kind of waistcoat. The upper ones are $4\frac{1}{2}$ in. long and $1\frac{1}{2}$ in. deep; the lower ones are $5\frac{1}{2}$ in. and $1\frac{1}{2}$ in. deep. (Both pocket and flap of the latter are sewn in the waist seam). The fronts of both flaps will be about $3\frac{1}{2}$ in. back from the front edge, in a waistcoat of this size.

LOUNGE JACKET— PRELIMINARY

THIS, the most popular jacket in wear at the present time, may rightly be regarded as the cutter's standard or basic coat design. On the construction of this draft many styles of garment can be laid down. The Reefer, Sports Jacket, Hacking Jacket and Dinner Jacket—all these, and many more, are designed on lines which originate in the basic structure of the Lounge.

The diagram shown here depicts the preliminary lay-out of the system of cutting. All the main construction lines are marked, but only the back is illustrated in style outline. In the following diagram the draft is continued and the forepart is extended.

Measures: $16\frac{1}{2}$ in. natural waist; $29\frac{1}{2}$ in. full length; $7\frac{1}{2}$ in. across back; 21 in. to elbow; 32 in. to cuff; 36 in. chest; 32 in. waist; 39 in. seat.

The scales are those used for the waistcoat drafts:

Working Scale is $\frac{1}{3}$ Chest Measure plus 6 in.—18 in.

Chest Scale is Half Chest Measure—18 in.

THE DRAFT

Square lines from 0.

1 from 0 is $\frac{1}{2}$ working scale; 2 from 0 is the natural waist length plus $\frac{1}{4}$ in.; 3 from 2 is 8 in. for the seat line; 4 from 0 is the full length plus $\frac{1}{4}$ in.

5 from 0 is one-fourth of the distance between 0 and 1.

Square outwards from all these points.

6 from 2 and 7 from 3 are each $\frac{1}{4}$ in.; draw the centre back seam 0-5-1-6-7, continuing to the bottom, as shown.

8 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; square up $\frac{1}{4}$ in. from 8 to 9. Shape the back neck from 9 to 0.

10 from 5 is the across-back measure plus $\frac{1}{4}$ in.; square down to 10X and up to 11.

11 from 10 is $\frac{1}{4}$ in.; 12 from 11 is $\frac{1}{4}$ in.

Shape the back shoulder seam from 9 to 12.

13 from 10X is 2 in.; make a $\frac{1}{4}$ in. "step" for the seam at this point, as indicated. Shape the back scye from 12 to 13.

14 from 10X is $\frac{1}{4}$ in.; square down to the bottom.

6X and 7X are located on this line at the waist and seat positions.

15 from 7X is $\frac{1}{4}$ in.; shape the side-seam from the "step" at 13 through 6X and 15 to the bottom as shown.

Connect the bottom of side-seam with the bottom of the back seam and draw the bottom edge.

The back is now complete. The centre seam is sewn *in the mark*; all other seams are allowed for in the working of the draft.

The next procedure is to make a preliminary lay-out of the forepart. On the line squared out from 1, make the following divisions:

16 from 1 is $\frac{1}{3}$ chest scale; 17 from 16 is $\frac{1}{4}$ chest scale; 18 from 17 is $2\frac{1}{4}$ in.; 19 from 18 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; 20 from 1 is half chest measure

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plus $2\frac{1}{4}$ in.; 21 is squared up from 19 and is connected to 10, as indicated.

On the line from 0, square downwards through 20.

The positions of the main fitting points have now been located. We will detail them here:

17 is roughly half-way across the scye and is about $\frac{1}{4}$ in. behind the customary position of the under-arm dart.

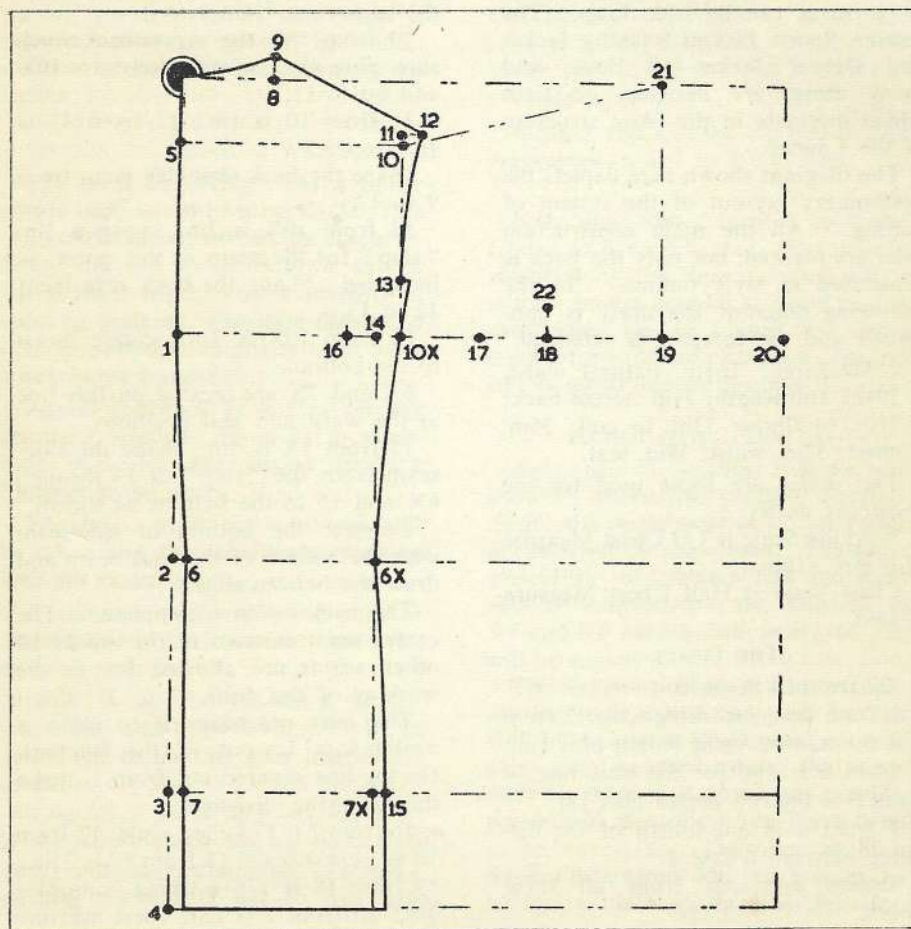
18 marks the position of the front of

scye; 19-21 is the line of the front neck point.

20 is the front centre line.

The line connecting 21 with 10 is the slope line of the forepart shoulder seam. 22 is $1\frac{1}{4}$ in. above 18, as a guide for the scye curve.

What we might call the framework of the forepart has now been prepared; the outlining of the garment parts will be fully described in the following pages.



LOUNGE JACKET— FULL DRAFT

IN this diagram the back is shown, as it were, linked up with the forepart. Outlines of the latter are now superimposed and we are able to see the style of the garment.

We will assume that the back has been drafted out in the manner already described, and continue with the forepart from the point where we left it in the previous chapter.

Mark out $1\frac{1}{2}$ in. from 20 to 23.

On the line connecting 21 with 10, measure from 21 to 24 the same as from 9 to 12 on the back, less $\frac{1}{4}$ in.

25 from 24 is $\frac{3}{4}$ in.; draw a line from 25 to 22.

Now shape the scye from 25 through 22, just clear of 17 and round to 13; at the last point a $\frac{1}{4}$ in. "step" is formed similar to that on the back.

Square down from 20 to locate B and from 23 to locate C.

Measure from B to A half the waist measure plus $2\frac{1}{2}$ in.

The amount registered between 6 and A is to be regarded as the waist "surplus"; two-thirds of this will be taken out at the side-seam, from 6X to 26, and the remaining one-third will be taken out at the front and under-arm darts.

27 from 15 is the difference between the half chest and half seat measures; 28 is the same distance as 27 from the line squared down from 14.

Shape the forepart side-seam from the "step" at 13 through 26 and 27 to 28, as indicated.

Continue the line down from B to locate 29; 30 from 29 is 1 in.

Draw a line from 28 to 30 as a guide for the bottom edge.

31 from 21 is $1\frac{1}{6}$ working scale less 1 in. Place the angle of square on 31 and push it back $\frac{1}{4}$ in. behind the line 19-21, thus locating point 32 on the centre line; H from 32 is 2 in.

The last dimension, which affects the width of lapel, is largely a matter of personal taste; the amount given will be about right for a jacket of this style and size.

D from 23 is $2\frac{1}{4}$ in.; 33 from 21 is $1\frac{1}{4}$ in. Draw crease line of lapel from 33 to D; shape the gorge from 21 through 32 to H.

Shape the edge of lapel from H to D, rounding slightly as shown; continue for the front edge through C, passing about 1 in. from 29 and running into the bottom edge line.

L from 18 is $\frac{1}{2}$ in.; square down to M on the bottom edge.

This line finds the centre of pocket, which is $9\frac{1}{4}$ in. up from M. The length of pocket mouth is $6\frac{1}{4}$ in.

E from 17 is $\frac{3}{4}$ in. and marks the top of the under-arm dart.

F from the back tack of the pocket is 1 in.; G from F is $3\frac{1}{4}$ in.

Draw a line from G to 31; this is the line for the front dart.

The remaining amount of the waist "surplus" is $\frac{3}{4}$ in.; of this, $\frac{1}{4}$ in. is taken out at 34 and $\frac{1}{4}$ in. at 35. Shape the darts as shown and complete the draft.

Note:—The contour of the front edge and of the lapel are subject to

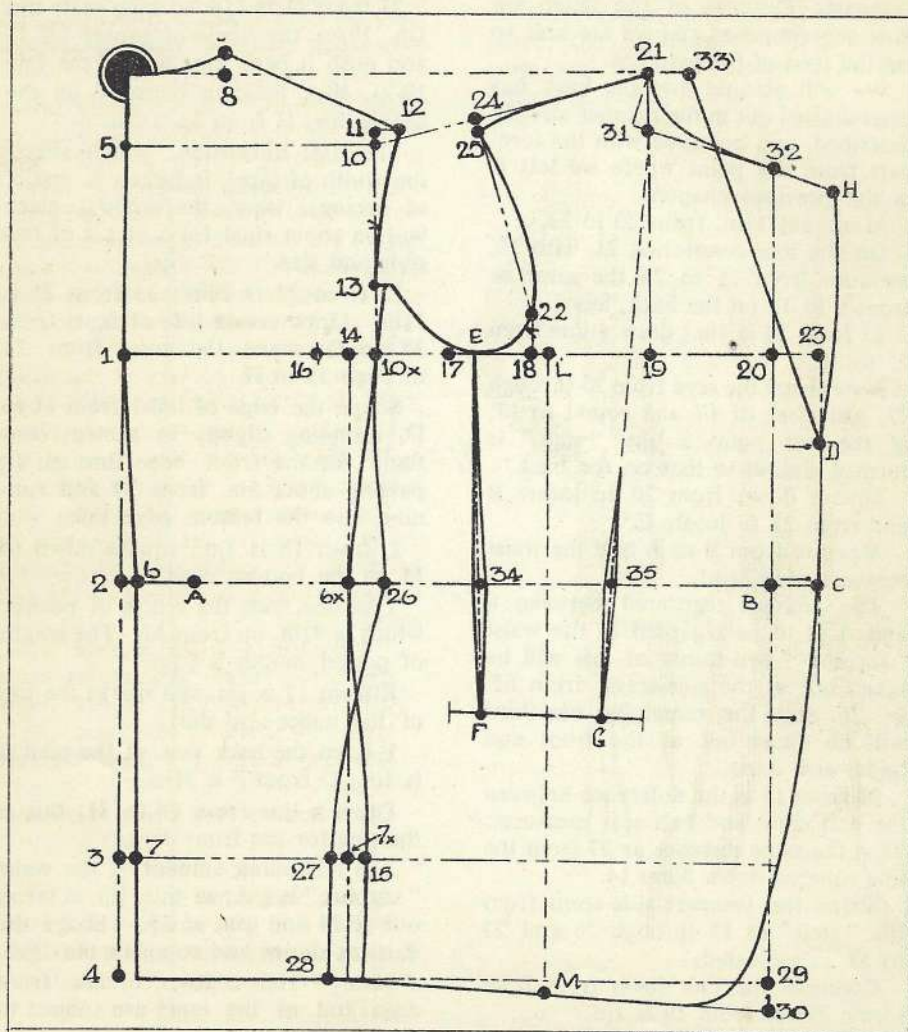
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changes of style and taste. The student should practise getting these runs and train his eye to assess the most pleasing effects. It will not be long before he is able to produce good lines.

Mark the front sleeve pitch $\frac{1}{2}$ in. above the chest line at 18 and the back

pitch at $2\frac{1}{2}$ in. below 10. (These will be discussed fully in a later chapter).

The style of this jacket is button-three and the button-holes are placed $4\frac{1}{2}$ in. apart; the centre hole is placed just above the waist line. There are, of course, different spacings of buttons according to the tastes of customers.



SINGLE-BREASTED BLAZER



THERE are two kinds of blazer in wear at the present time—single-breasted and double-breasted. We have selected the former for treatment here, as this is a garment which can be worn for a number of occasions by gentlemen who are not necessarily members of a particular club.

The garment may be made up in school or club colours, in grey or blue flannel, or in a light grey striped worsted material. Some blazers have braided edges and ornamental gilt buttons; other are made up quite plain. Club badges are worn on the outside breast pocket, as illustrated. Sometimes a whole back is adopted.

There are two pockets at the sides; these are of the patch style, as the outside breast. They are usually about 6½ in. wide at the top, 7 in. at the bottom, and 7½ in. to 8 in. in depth.

The same system of construction as that used for the lounge will be adopted; in order to refresh the student's mind, we will give the full details again.

Measures:—16½ in. natural waist; 29½ in. full length; 8 in. across-back; 21 in. to elbow; 32 in. to cuff; 38 in. chest; 34 in. waist; 40 in. seat.

Working Scale is $\frac{1}{3}$ Chest Measure plus 6 in.—18½ in.

Chest Scale is Half Chest Measure—19 in.

THE DRAFT

Square lines from 0.

1 from 0 is $\frac{1}{2}$ working scale; 2 from 0 is the natural waist length plus $\frac{1}{4}$ in.; 3 from 2 is 8 in. for the seat line; 4 from 0 is the full length plus $\frac{1}{4}$ in.

5 from 0 is $\frac{1}{4}$ of 0-1; square outwards from all points.

The centre back shown here is designed for the whole back style referred to above; its construction differs a little from that shown in the lounge Diagram.

If a seamed back is required, draft as the lounge jacket.

6 from 2 is $\frac{1}{4}$ in.; 7 from 3 is $\frac{1}{4}$ in.; draw the centre back from 0 through 5, 6 and 7 to the bottom, as shown.

8 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; square up $\frac{1}{4}$ in. from 8 to 9 and shape the back neck to 0.

10 from 5 is the across-back measure plus $\frac{1}{4}$ in. (a little more width is an advantage in this garment). Square down from 10 to 10X and up to 11.

11 from 10 is $\frac{1}{4}$ in.; 12 from 11 is $\frac{1}{4}$ in.; shape the back shoulder seam from 12 to 9.

13 from 10X is 2 in.; make a $\frac{1}{4}$ in. "step" for the seam at this point; curve the back scye from 12 to 13, as indicated.

14 from 10X is $\frac{1}{4}$ in.; square down to the bottom, locating 6X and 7X.

15 from 7X is $\frac{1}{4}$ in.; draw the side-seam from the "step" at 13 through 6X and 15 to the bottom; draw the bottom edge to the point opposite 4.

16 from 1 is $\frac{1}{3}$ chest scale; 17 from 16 is $\frac{1}{4}$ chest scale; 18 from 17 is $2\frac{1}{4}$ in.

19 from 18 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; 20 from 1 is $\frac{1}{4}$ chest plus $2\frac{1}{4}$ in.

Square up from 19 to 21 on the line across from 0 and connect 21-10.

22 from 18 is $1\frac{1}{4}$ in.; 23 from 20 is $1\frac{1}{4}$ in.

24 from 21 is the same as 9-11 on the back, less $\frac{1}{4}$ in.; 25 is $\frac{1}{4}$ in. below 24.

Connect 25-22 and shape the scye, hollowing about $\frac{1}{4}$ in. behind the line; continue round to 13 and make a

"step" there similar to that on the back.

Square down from 20 and 23 to locate B and C. Measure from B to A, half the waist measure plus $2\frac{1}{2}$ in. The amount registered between A and 6 is taken out at the side-seams and darts, but not all of it is used up in the case of a blazer, which is cut easier in the waist section.

Make the amount between 6X and 26 about $\frac{1}{4}$ in.; 27 from 15 is, as in the lounge draft, the difference between the half chest and half seat measures; 28 is just a little out from the level of 27.

Draw the forepart side-seam from the step at 13 through 26 and 27 down to 28.

Continue the line down from B to locate 29 and drop 1 in. to 30; connect 30 and 28.

31 from 21 is $\frac{1}{6}$ working scale less 1 in.; slope down to 32. (The gorge may be shaped in the manner described for the lounge).

D from 23 is 3 in.; 33 from 21 is $1\frac{1}{4}$ in.; draw the lapel crease line, 33-D.

The width of the lapel at the top is 4 in.; shape the front edge from the top of lapel to D and continue through C, rounding into 29, as indicated; then complete the bottom edge to 28.

E from 17 is $\frac{1}{4}$ in.; strike down to F, $3\frac{1}{4}$ in. from the side-seam; mark out the under-arm dart, suppressing $\frac{1}{4}$ in. at 34.

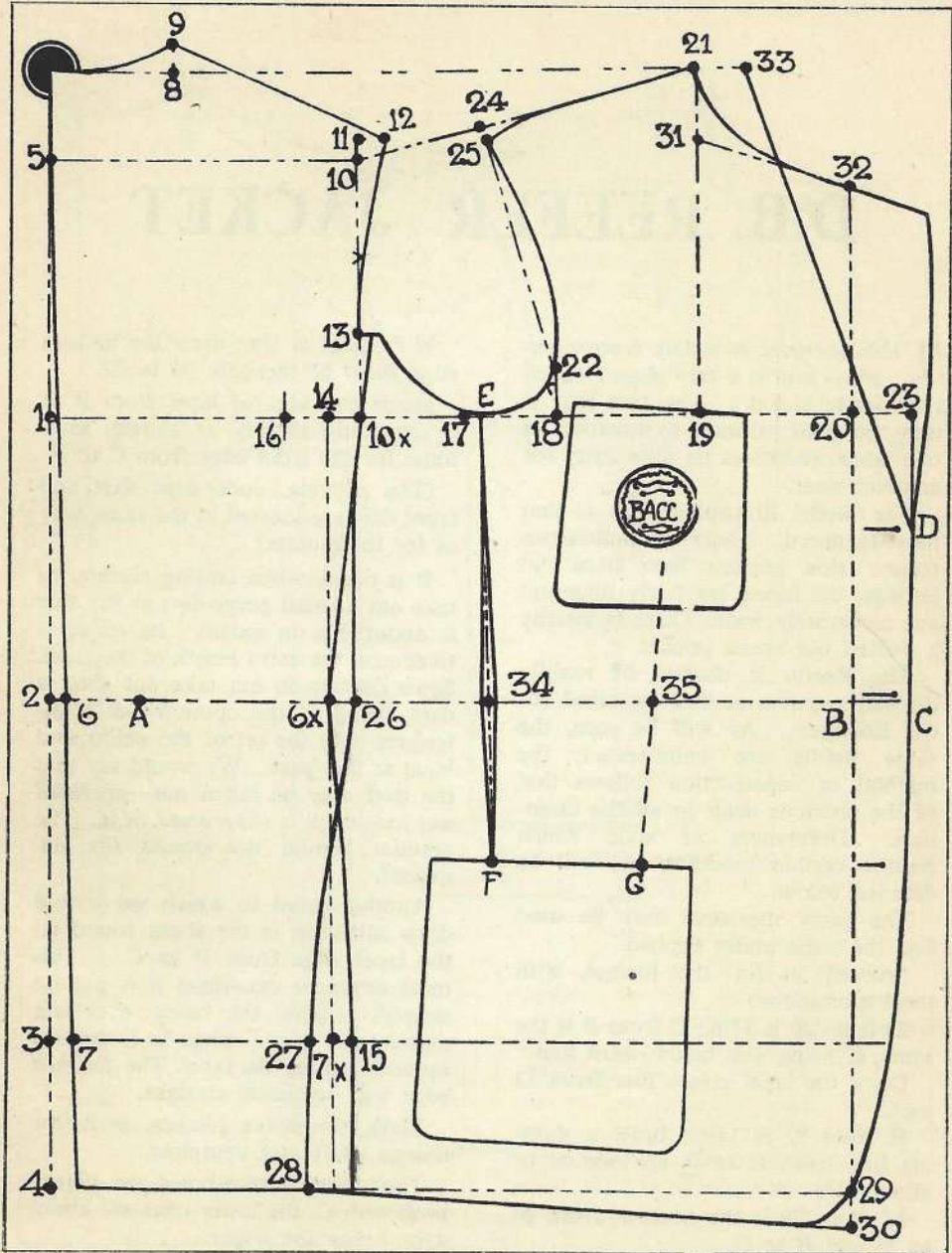
G from F is 4 in.; strike a slanting line to establish 35 on waist.

The dash line from G through 35 shows the front dart, if this is adopted (it is not always used for a blazer). If the front dart is taken out, it should be seamed out only $\frac{1}{4}$ in. at 35.

Mark the pockets and button-holes; the latter are $4\frac{1}{4}$ in. apart.

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D.B. REEFER JACKET

THIS garment is widely worn nowadays and is a very close rival of the lounge jacket. The fact that it may be used without a waistcoat is one which enhances its popularity for summer wear.

The model illustrated here is that most favoured. There are button-two fronts; side pockets have flaps and jettings; the lapels are fairly long and are moderately wide. There is usually a welted out-breast pocket.

The Reefer is drafted by exactly the same system as that described for the Lounge. As will be seen, the same points are enumerated; the method of construction follows that of the previous draft in all the essentials. Differences of style which require certain modifications will be detailed below.

The same measures may be used and the same scales applied.

Proceed as for the lounge, with these alterations:

23 from 20 is $3\frac{1}{4}$ in.; C from B is the same, C being $\frac{1}{2}$ in. below waist line.

Draw the lapel crease line from 33 to C.

H from 32 is $1\frac{1}{2}$ in.; draw a slanting line from H to P, an amount of about $2\frac{1}{2}$ in.

M from 29 is the same as from 20 to 23 and B to C.

N from M is 1in.; draw the bottom edge from N through 30 to 28.

Shape the edge of lapel from P to C, rounding slightly as shown; continue for the front edge from C to N.

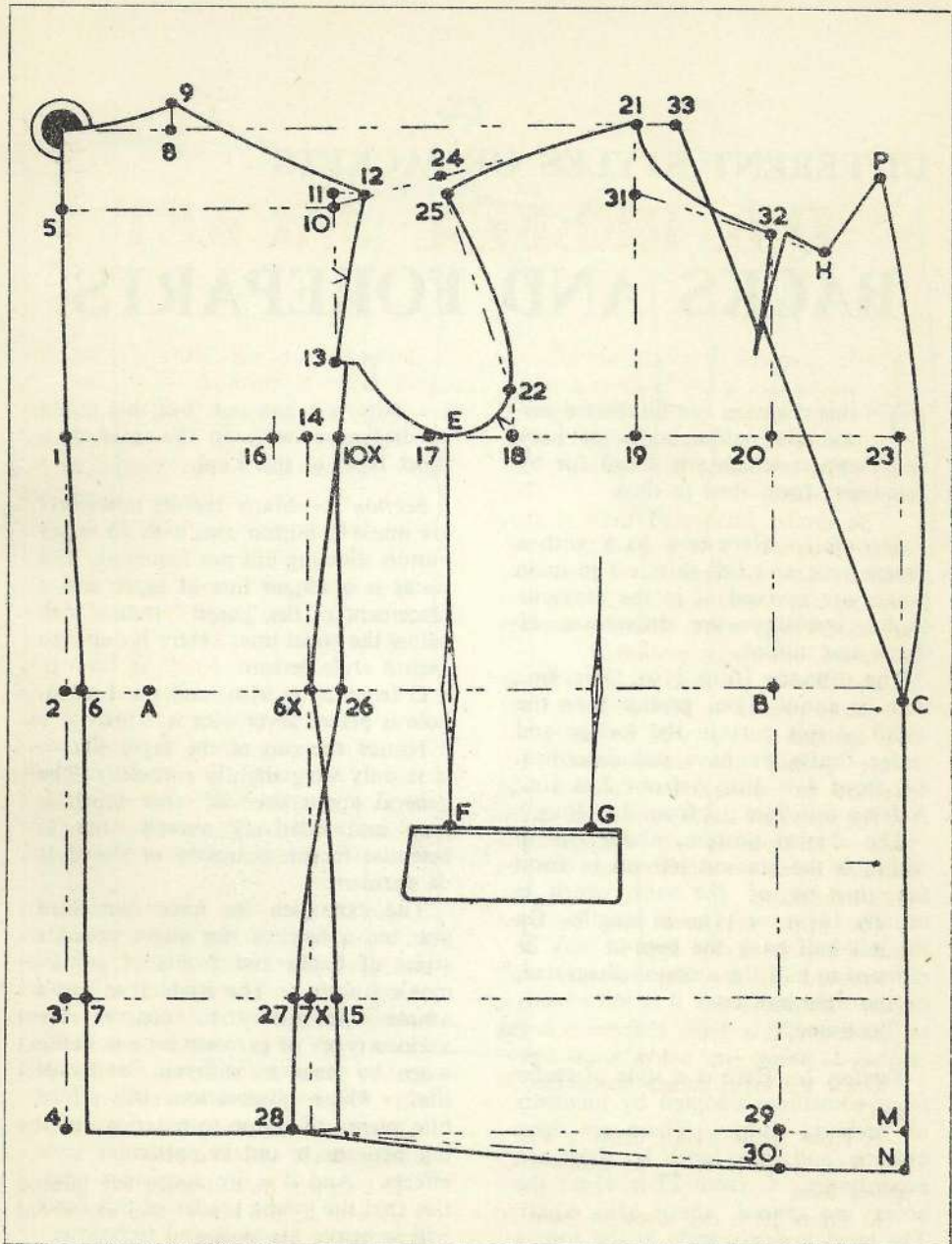
(The pockets, under-arm dart and front dart are located in the same way as for the lounge.)

It is usual, when cutting reefers, to take out a small gorge dart at 32: this is about $\frac{1}{2}$ in. in extent. Its effect is to control the extra length of the lapel. Some cutters do not take out such a dart, being of the opinion that it interferes with the set of the collar and lapel at this part. We would say that the dart may be taken out—*provided not too much is suppressed in it*. The amount should not exceed the $\frac{1}{2}$ in. quoted.

Another point to which we should draw attention is the slight round on the lapel edge from P to C. This must never be excessive; it is put on simply to give the tailor a certain amount of "play" when he is making up and shaping the lapel. The *finished* edge will be almost straight.

Mark the sleeve pitches, as in the lounge draft and complete.

The upper button-holes are placed level with C; the lower ones are about $4\frac{1}{2}$ in. below the upper.



DIFFERENT STYLES OF JACKETS

BACKS AND FOREPARTS

ON this diagram are illustrated certain alternative styles of back and forepart which are asked for by customers from time to time.

Section 1.—Here is a back with a centre vent and full skirt. The main points are marked as in the previous drafts, but there are differences of shape and outline.

The distance from 3 to 15 is 8in., that is about $1\frac{1}{2}$ in. greater than the width at this part in the lounge and reefer drafts we have just described. 4X from 4 is $\frac{1}{2}$ in.; 6 from 2 is $\frac{1}{2}$ in.; A from 6 is $2\frac{1}{2}$ in.; 7 from 3 is $\frac{1}{2}$ in.

The shaded portion, about 2in. in width, is the amount left on to form the turn-ins of the vent, which is usually $10\frac{1}{2}$ in. or 11in. in length. On the left half back the turn-in may be reduced to half the amount illustrated; on the right half back it is left exactly as illustrated.

Section 2.—Here is a style of reefer front sometimes adopted by members of yachting clubs. There are three buttons and the lapel is shortened accordingly. C from 23 is $4\frac{1}{2}$ in.; the holes are spaced about $3\frac{1}{2}$ in. apart. The lapel is fairly wide at the top; a

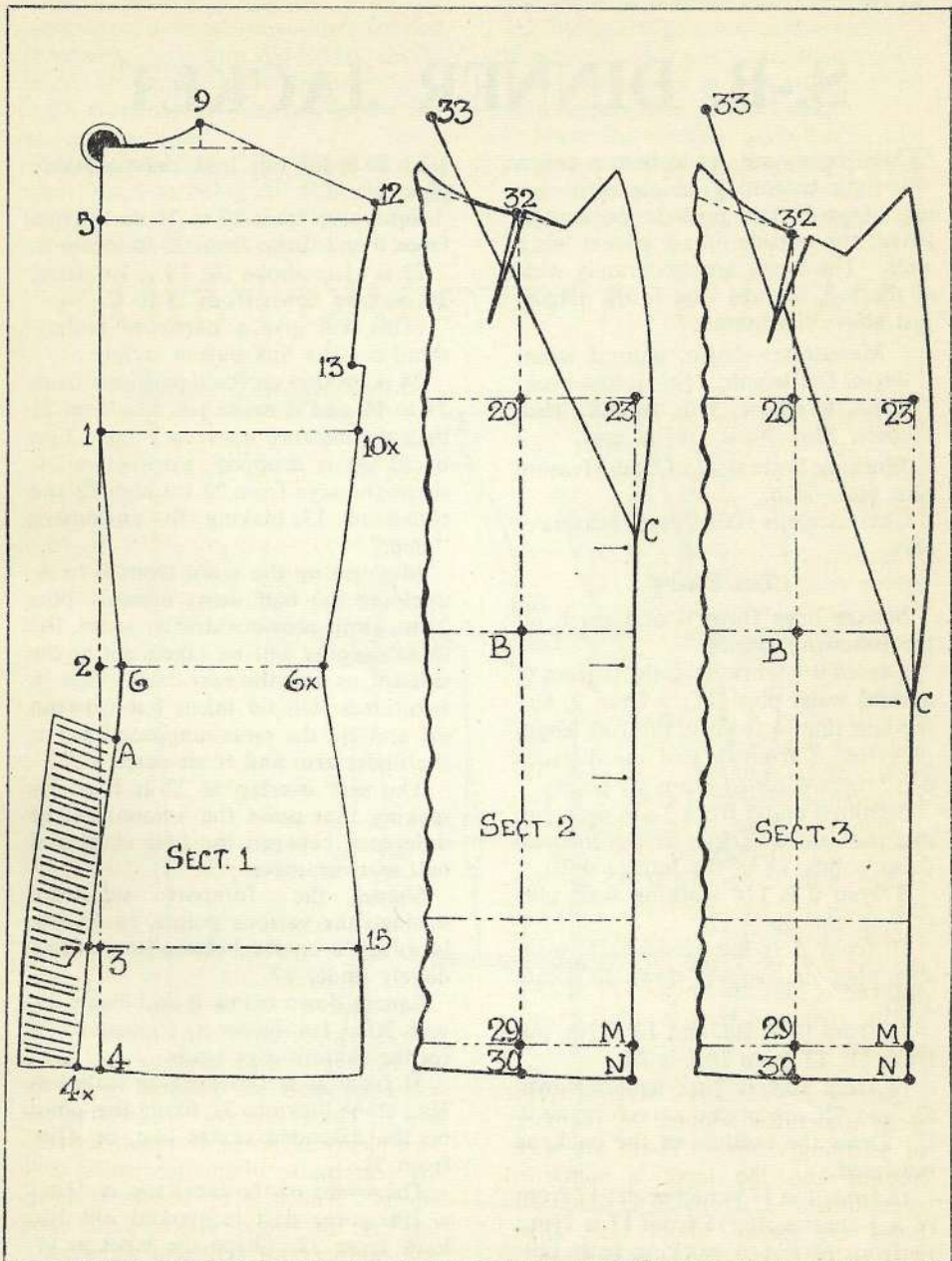
$\frac{1}{2}$ in. dart is taken out, but this might be dispensed with in the case of a short lapel of this kind.

Section 3.—Many reefers nowadays are made to button one, with an upper button showing but not fastening. The result is a longer line of lapel and a placement of the "used" button well below the waist line. Here is depicted such a style feature.

C from 23 is $9\frac{1}{2}$ in. and the button-hole is placed level with it.

Notice the run of the lapel edge—it is only very slightly rounded. The general appearance of this lapel is long and relatively narrow; this is essential to the character of the style of garment.

The examples we have illustrated are but a few of the many possible styles of backs and fronts of gentlemen's jackets. The student will find ample opportunity to observe the various types of garment he sees being worn by men in different walks of life. These observations will afford him plenty of scope to practice drafting patterns to obtain particular style effects. And it is by consistent practice that the young reader of this book will improve his skill and technique.



S.-B. DINNER JACKET

THE fronts are cut to button one, a link buttoning arrangement being adopted. Side pockets are usually jettied; the outside breast pocket has a welt. The lapels are moderately wide at the top, but are kept fairly narrow just above the button.

Measures:— $16\frac{1}{2}$ in. natural waist; $29\frac{1}{2}$ in. full length; $7\frac{1}{2}$ in. across-back; $20\frac{1}{2}$ in. to elbow; 31in. to cuff; 36in. chest; 32in. waist; $38\frac{1}{2}$ in. seat.

Working Scale is $\frac{1}{3}$ Chest Measure plus 6in.—18in.

Chest Scale is Half Chest Measure—18in.

THE DRAFT

Square lines from 0 and mark off the following points:—

1 from 0 $\frac{1}{2}$ working scale; 2 from 0, natural waist plus $\frac{1}{4}$ in.; 3 from 2, 8in. for seat line; 4 from 0, the full length plus $\frac{1}{4}$ in.; 5 from 0, $\frac{1}{4}$ of the distance 0-1. Square across from all points.

6 from 2 and 7 from 3 are each $\frac{1}{2}$ in. and the centre back is drawn through these points, as in the lounge draft.

8 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$; 9 is $\frac{1}{4}$ in. up.

10 from 5 is the across-back measure plus $\frac{1}{4}$ in.; square down to locate 10X.

11 from 10 is $\frac{1}{4}$ in. and 12 is $\frac{3}{4}$ in. out from 11, 13 from 10X is 2in.

14 from 10X is $\frac{1}{4}$ in.; square down. 6X and 7X are placed as before, as is 15. Draw the outlines of the back, as indicated.

16 from 1 is $\frac{1}{3}$ chest scale; 17 from 16 is $\frac{1}{4}$ chest scale; 18 from 17 is $2\frac{1}{4}$ in.; 19 from 18 is $\frac{1}{6}$ working scale plus

$\frac{1}{4}$ in.; 20 from 1 is half chest measure plus $2\frac{1}{4}$ in.

Square up from 19 to 21 on the line from 0 and down from 20 to locate B.

22 is $1\frac{1}{4}$ in. above 18; 23 is 1in. from 20; square down from 23 to C.

(This will give a narrower button-stand for the link button style).

24 is located on the line drawn from 21 to 10 and is made $\frac{1}{4}$ in. less from 21 than the distance between 9 and 12 on back; 25 is dropped $\frac{3}{4}$ in. below 24; shape the scye from 25 through 22 and round to 13, making the customary "step."

Measure up the waist from B to A, applying the half waist measure plus $2\frac{1}{4}$ in., as in previous drafts; again, the waist surplus will be taken out at the side-seams and the two darts—that is, two-thirds will be taken out between 6X and 26; the remaining one-third at the under-arm and front darts.

The seat overlap at 27 is fixed by making that point the amount of the difference between the half chest and half seat measures.

Shape the forepart side-seam through the various points, as shown, locating 28 on the bottom line, immediately under 27.

Square down below B and locate 29, with 30 at 1in. below it; connect to 28 for the bottom edge guide.

31 from 21 is $\frac{1}{6}$ working scale less $\frac{1}{4}$ in.; slope down to 32, fixing this point on the extended centre line, or $4\frac{1}{4}$ in. from 31.

The width of the lapel top is $4\frac{1}{2}$ in.; a $\frac{3}{4}$ in. gorge dart is marked out 1in. back from 32. Shape the lapel as in-

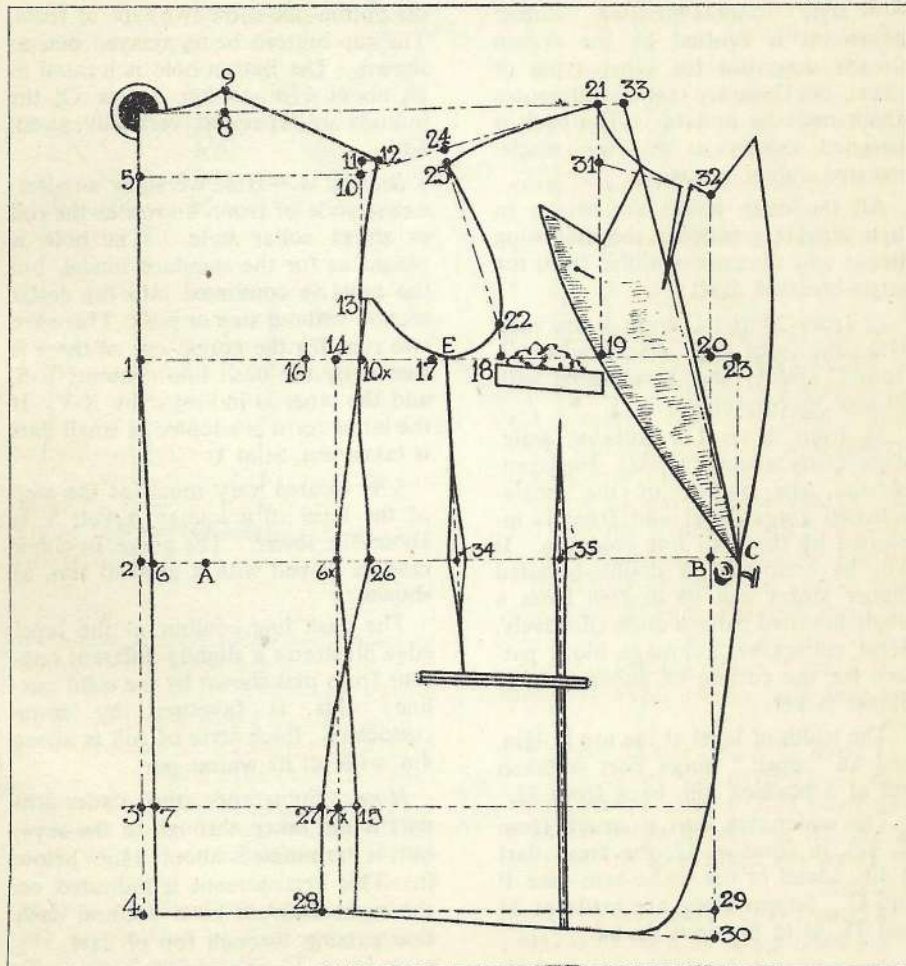
licated, making a nice run from the peak to C; then continue down for the front edge, rounding about $1\frac{1}{4}$ in. inside point 29; complete the bottom edge.

33 from 21 is 1 in. net; draw the crease line, 33-C.

As will be seen, the front dart is represented as being cut right through to the bottom. This dart is *seamed in the mark*; its continuation will have

the effect of holding the front part of the bottom edge close to the figure at that part. A more detailed explanation of this kind of dart will be given in another place in the book.

Mark the pockets, as indicated (the side ones are 9 in. up from the bottom edge) (this amount will depend on the length of the jacket), and complete the draft.



D.-B. DINNER JACKET: TWO STYLES

HERE is the forepart of a standard style double-breasted dinner jacket. It is drafted by the system already described for other types of jacket, but there are certain differences which must be noticed. (The back is designed exactly as for the single-breasted dinner jacket.)

All the main points are shown in their correct positions; the following details and dimensions differ from the single-breasted draft:—

23 from 20 and C from B are each $3\frac{1}{2}$ in.; the front edge is squared down from C and M and N are level with 29 and 30, respectively.

31 from 21 is $1\frac{1}{6}$ working scale; slope fairly acutely to 32. For comparison, the outline of the single-breasted gorge, lapel and front is indicated by the dash line contours. It will be seen that a double-breasted dinner jacket can be drafted from a single-breasted pattern quite effectively. Most cutters use a lounge block pattern for the cutting of either style of dinner jacket.

The width of lapel at the top is $4\frac{1}{2}$ in. and an "open" gorge dart is taken out at a position $\frac{1}{2}$ in. back from 32.

The under-arm dart is struck from E, $\frac{1}{2}$ in. in front of 17; the front dart is 4 in. ahead of the under-arm—see F and G. Suppressions are made at 34 and 35, as in previous drafts.

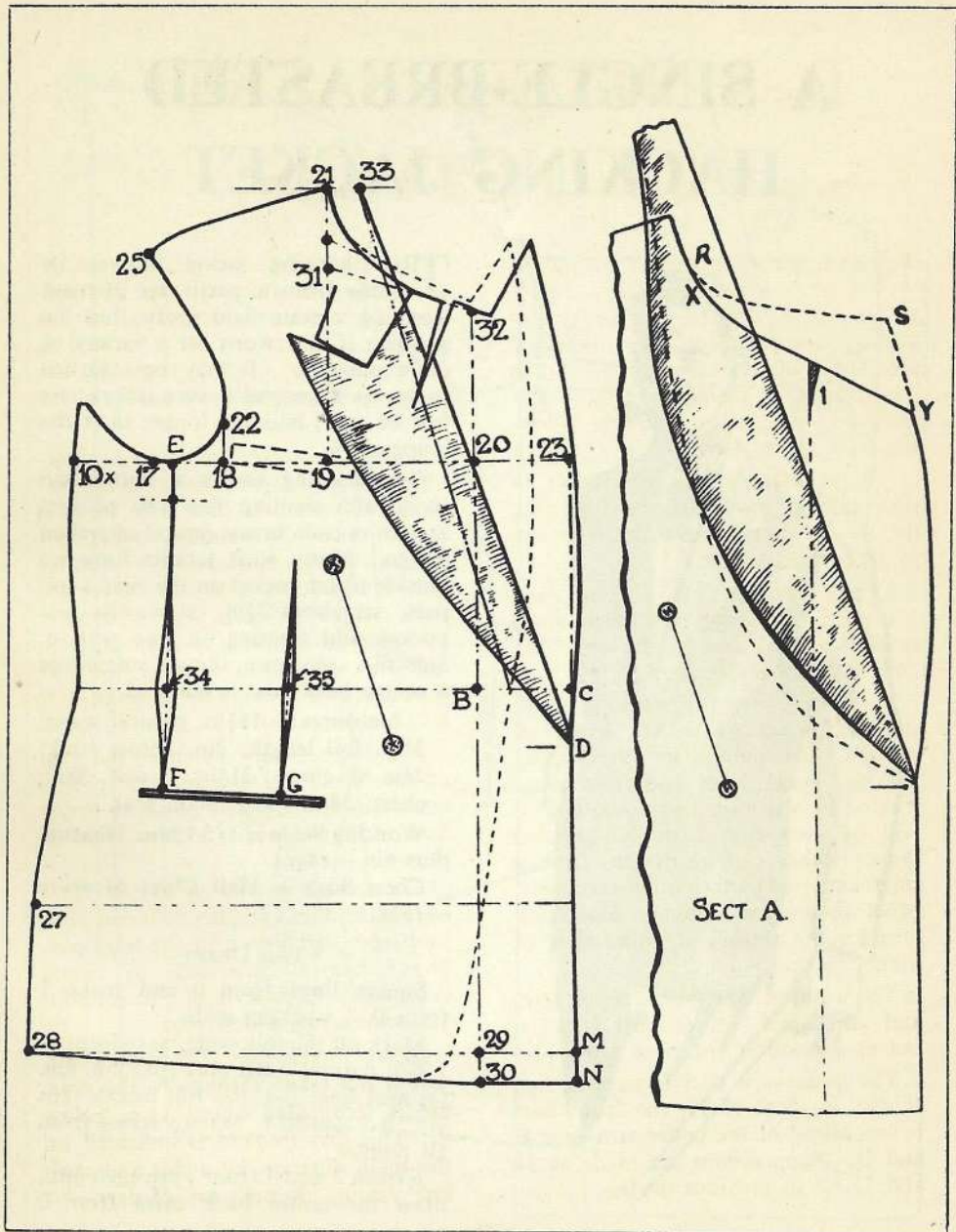
This style of dinner jacket is cut for the button-one-show-two type of front. The top buttons being splayed out, as shown. The button-hole is located at D, about $1\frac{1}{2}$ in. to 2 in. below C; the buttons are separated, vertically, about 6 in.

Section A.—Here we show an alternative style of front, known as the roll or shawl collar style. The hole is placed as for the standard model, but the lapel is continued into the collar section without step or peak. There are two runs for the gorge; one of these is shown by the dash line contour, R-S, and the other is indicated by X-Y. If the latter form is adopted, a small dart is taken out, as at 1.

S is located very much as the step of the lapel of a lounge jacket; Y is about 3 in. lower. The gorge, in either case, is shaped with a gradual run, as shown.

The dash line contour at the lapel edge illustrates a slightly different contour from that shown by the solid outline: this is favoured by some customers. Each style of roll is about 4 in. wide at its widest part.

Note: Sometimes the under-arm dart is not taken through to the scye, but is terminated about $1\frac{1}{2}$ in. below it. This arrangement is indicated on the main diagram by a dot and dash line passing through top of dart.



A SINGLE-BREASTED HACKING JACKET



THE hacking jacket derives its name from a particular garment worn for certain field sports; but the garment is now worn for a variety of other pursuits. It may be regarded to-day as a general leisure jacket. As will be seen, it is cut longer than the lounge.

Our drawing shows a button-two style, with slanting flap side pockets and an outside breast pocket of welted design. Many such jackets have an outside ticket pocket on the right forepart, set about $2\frac{1}{2}$ in. above the side pocket and slanting in line with it. Side slits are shown, though sometimes a centre back vent is adopted.

Measures:— $16\frac{1}{2}$ in. natural waist; 31 in. full length; 8 in. across back; 21 in. to elbow; $31\frac{1}{2}$ in. to cuff; 38 in. chest; 34 in. waist; 40 in. seat.

Working Scale is $\frac{1}{3}$ Chest Measure plus 6 in.— $18\frac{1}{3}$ in.

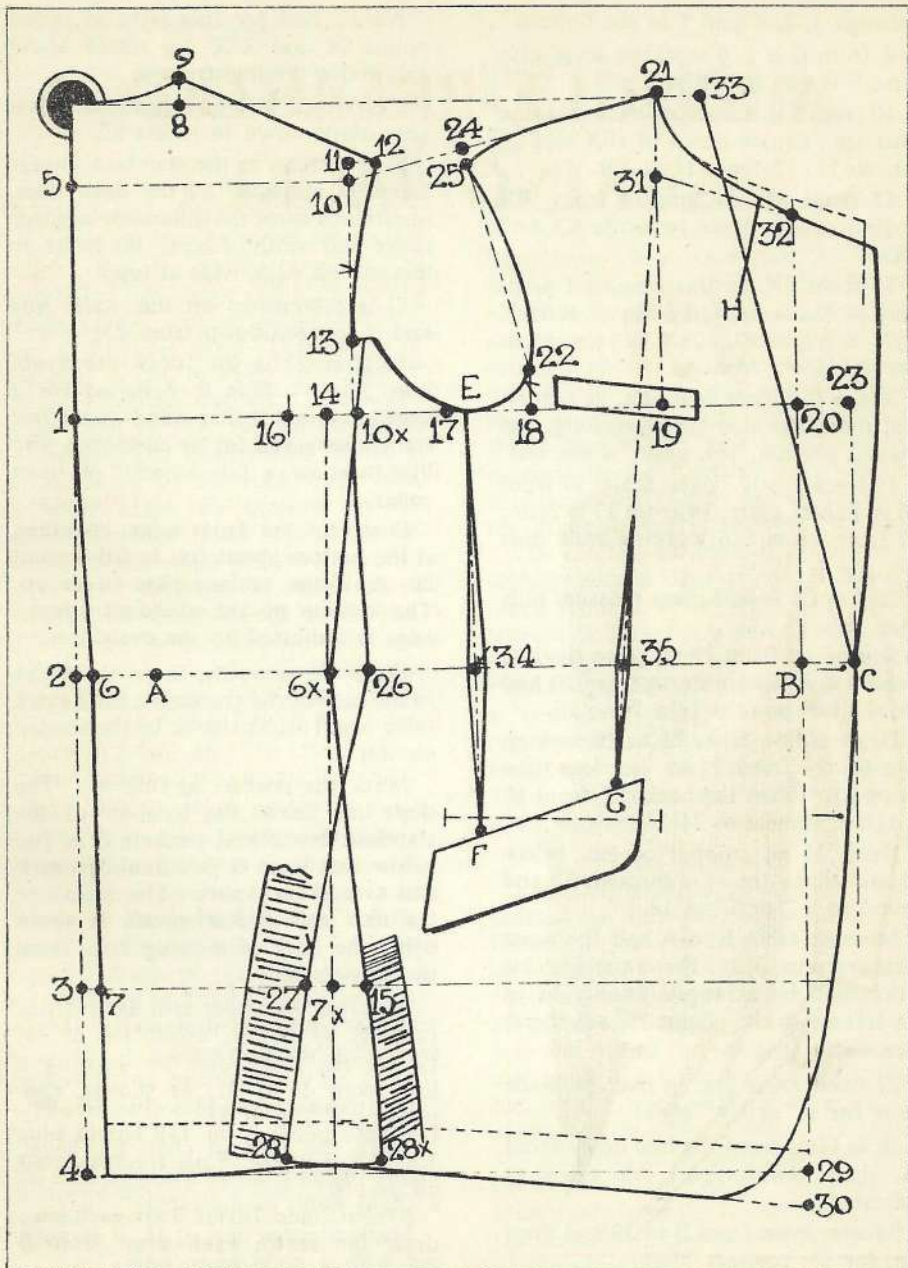
Chest Scale is Half Chest Measure—19 in.

THE DRAFT

Square lines from 0 and make 1 from 0, $\frac{1}{2}$ working scale.

Mark off the following, as before:—0-2, natural waist plus $\frac{1}{4}$ in.; 2-3, 8 in. for seat line; 0-4, the full length plus $\frac{1}{4}$ in.; 0-5, $\frac{1}{4}$ of 0-1. Square across from all points.

6 from 2 and 7 from 3 are each $\frac{1}{2}$ in.; draw the centre back seam from 0



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through 5, 1, 6 and 7 to the bottom.

8 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; 9 is $\frac{1}{4}$ in. up from 8.

10 from 5 is the across back measure plus $\frac{1}{2}$ in.; square down to 10X and up $\frac{1}{2}$ in. to 11; 12 from 11 is $\frac{1}{4}$ in.

13 from 10X is 2 in.; 14 from 10X is $\frac{1}{4}$ in.; square down to locate 6X and 7X.

15 from 7X, in this case, is 1 in. (it may be made more if a very "skirty" style is required). 28X is $1\frac{1}{2}$ in. from the line down from 14.

Shape the back contours, as before, and mark the side slit $6\frac{1}{2}$ in. long; the shaded portion, 1 in. wide, is cut on.

16 from 1 is $\frac{1}{3}$ chest scale; 17 from 16 is $\frac{1}{4}$ chest scale; 18 from 17 is $2\frac{1}{4}$ in.; 19 from 18 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.

20 from 1 is half chest measure plus $2\frac{1}{4}$ in.

Square up from 19 to 21 on the line from 0 and square down from 20 and 23; the last point is $1\frac{1}{2}$ in. from 20.

Draw a line from 21 to 10 and on it mark 24 from 21 at $\frac{1}{4}$ in. less than from 9 to 12 on the back; 22 from 18 is $1\frac{1}{2}$ in.; connect to 24.

Drop 25 an amount of $\frac{1}{4}$ in. below 24 and shape the scye through 22 and round to a "step" at 13.

Measure from B to A half the waist measure plus $2\frac{1}{2}$ in.; the waist for this jacket will be arranged exactly as in the lounge draft. Point 26 will therefore be located.

27 from 7X is $\frac{1}{4}$ in. (it may be made more for a "skirty" style).

28 is $1\frac{1}{2}$ in. from the line down from 14; shape the forepart side seam, as indicated.

Square down from B to 29 and drop 1 in. for 30; connect 30-28.

Notice that for this style of jacket points 28 and 28X are raised about $\frac{1}{2}$ in. above the line from 4.

31 from 21 is $\frac{1}{6}$ working scale less $\frac{1}{2}$ in.; slope down to locate 32.

(The outline of the standard lounge jacket is indicated by the dash lines, in order to show the difference in gorge shape and width of lapel; the latter, in this case, is $4\frac{1}{2}$ in. wide at top.)

C is established on the waist line and is squared down from 23.

33 from 21 is $\frac{1}{4}$ in.; draw the crease line, 33-C. This is designed for a slightly lower collar-stand—an effect sometimes asked for by customers who like to show a fair amount of linen collar.

Complete the front edge, rounding at the bottom about 1 in. in from point 29; draw the bottom edge as shown. The outline of the standard lounge edge is indicated by the dash lines.

Mark the side slits, as on the back; in the case of the forepart a little extra inlay is left on, as shown by the shaded section.

Mark the pockets as follows:—The dash line shows the location of the standard horizontal pocket; F is $\frac{1}{2}$ in. below this line; G is 1 in. above it; F and G are 4 in. apart. The length of the flap and pocket mouth is about $6\frac{1}{2}$ in., the back of it being $3\frac{1}{2}$ in. from the side-seam.

Suppress the under-arm dart, struck from E, as before, about $\frac{1}{2}$ in. at 34; Locate the front dart by drawing a line from F to 31, as shown, suppressing it $\frac{1}{2}$ in. at 35.

Mark the welt at chest line level, about 1 in. in front of the scye, and on a slight slant, as indicated.

Mark a gorge dart at H; it is sewn out with a plain seam only.

LOUNGE BLOCK

MANIPULATION FOR
DRAPE

THE term "drape" is applied to a style of lounge jacket (or reefer) which has a certain amount of material at both front and back scye in excess of the amount actually necessary to fit those parts. This excess of material is not, however, confined to the scye regions entirely. It extends from them in two vertical directions—upwards and downwards. There is an extension of the back width and, in some cases, an increase in the shoulder width; there is also an increase in the waist girth.

In this diagram is depicted a standard 36 chest lounge block pattern (shown by the dash-line contours) on which are superimposed the changes for the drape style (these are shown by the solid lines). The procedure is as follows:

THE BACK

Drop the back neck a full $\frac{1}{4}$ in. at 0 and the same amount as from 9 to 1. Raise and extend the shoulder point, 12, as at 2. Draw the new back neck from 1 to the point below 0, and the shoulder seam from 1 to 2. Now extend the top of the back side-seam $\frac{1}{4}$ in. from 13 to 3; join the latter point to 2 by the contour illustrated. Mark A at $\frac{1}{4}$ in. outside the standard side-seam.

The waist line of the standard block (marked at 6X) is 16 in. down from 0; this is dropped 1 in. for the drape style, as shown by the dot-dash line. Now run the new side-seam down from the "step" at 3 through A, and the new waist line to the bottom, as indicated.

Notice the wavy line at the region of A; this indicates an easing-in to be made here. A balance mark is placed in the back, about $3\frac{1}{4}$ in. below A; a similar one will be put in the forepart side-seam, the top of which will be dropped about $\frac{1}{4}$ in. The two balance marks will be placed together when the side-seam is sewn, thus producing the fulness on the back which will be eased in to the forepart. This will, if it is done carefully by the tailor, help the drape to hold steady.

The centre back seam is drawn very slightly outside that of the standard block from 0 to the waist line; from there it is drawn to a point about $\frac{1}{4}$ in. inside the standard at the bottom, as shown. The effect of this is to produce a certain "snugness" at the seat region and a relatively straight-hanging back seam in the finished garment. *This $\frac{1}{4}$ in. in at the bottom should never be exceeded.*

THE FOREPART

Lay the back in position so that chest, waist and seat lines are opposite those on the standard forepart pattern; but allow for a gap of about $1\frac{1}{4}$ in. at the top of the side-seams. Now, with 6X as a pivot sweep from 3 to the top of the forepart side-seam and mark the latter as the solid outline for the drape style—it is $\frac{1}{4}$ in. lower at the top than the standard. Extend the waist as at 26 and draw the new side-seam from top to bottom, as illustrated; from the lowered waist line the contour is $\frac{1}{4}$ in. to $\frac{3}{4}$ in. inside that of the standard.

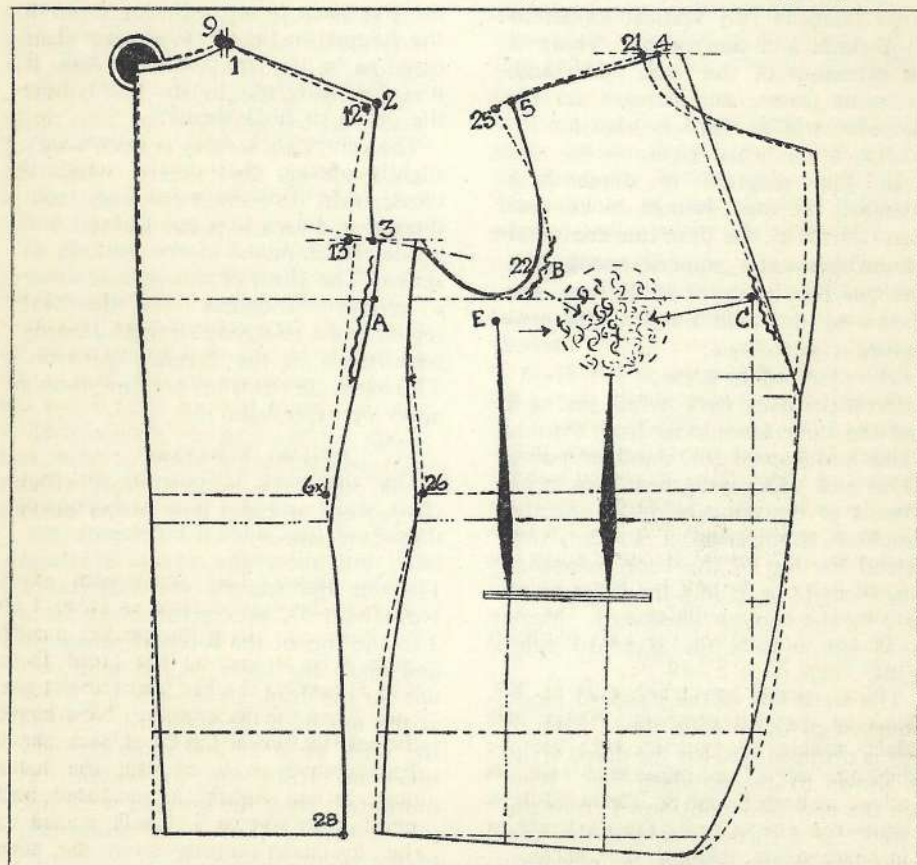
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Draw a horizontal line through point 21 on the standard pattern and mark 4 at $\frac{1}{2}$ in. in front of 21. Make the shoulder seam length from 4 to 5 the same as the standard from 21 to 25, plus $\frac{1}{4}$ in. Fill up the scye contour about $\frac{1}{2}$ in. at 22 and draw the scye for the drape style from 5 round to the top of side-seam, as shown by the solid outline. Place the balance mark at the position opposite its counterpart on the back.

The crease line is drawn in *slightly* in the region of C, when the coat is

made up, and the resultant fulness is pressed back towards the main location of the chest prominence. Similarly, the scye is drawn in at B and the fulness pressed *forward*. The darts are marked as usual, but the under-arm one may be terminated at E, about 1 in. below the base of scye. *Both darts are seamed in the marks.*

The dot-dash lines continued below the darts indicate two variations that are sometimes adopted by cutters when they are dealing with the drape style of garment. These will be fully explained in the following chapter.



LOUNGE BLOCK

PATTERN MANIPULATION FOR STYLE EFFECTS

SECTION A.—This diagram represents a lounge jacket forepart pattern adapted for the production of a single-breasted dinner jacket, as described in an earlier chapter.

The dash line contour at the front shows the outline of the dinner jacket forepart before the pattern has been manipulated; the solid outline of the front shows the result of manipulation at this part.

First, the standard pattern is marked round from the neck point, through the scye and down the side-seam. Side pockets and under-arm dart are marked as usual. Now mark T at about $1\frac{1}{2}$ in. back from the neck point, and S at about $8\frac{1}{2}$ in. from the bottom of the side-seam. Draw a line from T to S; cut up this line from S to a position 1 in. below T. Now move the front part of the cut pattern forward, as from S to R, a distance of 1 in. The effect is to produce the two dot-dash lines from T to S and R.

Next, mark the front dart at 1-2, making $\frac{1}{4}$ in. suppression. Shape the dart, taking it right through to the bottom edge, as indicated: $\frac{1}{4}$ in. is added at both S and R. The solid lines show the contours of the dart, which is seamed $\frac{1}{4}$ in. behind the marks.

The new front, resulting from the movement forward, is shown clearly by the solid lines. An increase has been given to the across-chest contour, whilst the bottom edge has been made "snug." This is the correct way of manipulating the pattern when the front dart is carried through, as is illustrated on the dinner jacket.

Section B.—Some customers, especially when they order dinner jackets—or any style of jacket to be made up in plain material—do not like to see the dart seam passing right down the front. This diagram shows another way of increasing chest contour and "clipping" the bottom edge, without bringing the front dart to the bottom of the forepart.

Cut down the under-arm dart, shaping the rear section, as from 1 to 2. Now cut along the pocket mouth from 3 to 4 and up the front from 4 to 5, making the last point about $\frac{1}{2}$ in. back from the neck point. Now move the rear section of the front back about $\frac{1}{4}$ in. from 3 to 6, causing the latter point to rise slightly, as indicated, and point 1 to rise to 7. Chalk round as the dot-dash contour from the scye

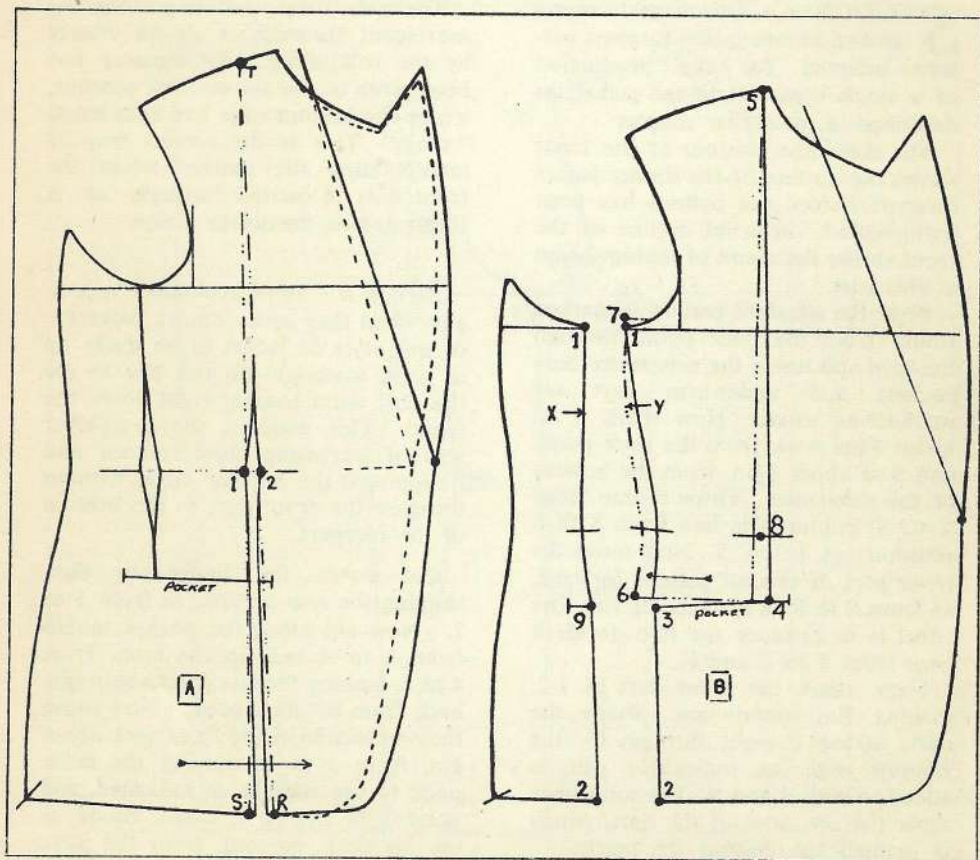
A FIRST COURSE IN GARMENT CUTTING

to 7, down to 6, shaping the dart as usual. The front dart is located at 8 and is shaped in the manner described in Section A; it is seamed *in the marks*.

When the forepart is made up, the front dart being sewn out, the contour 7-6-2 will be shaped exactly as that of 1-9-2 of the rear section. The two sections will be sewn together, with the under-arm dart, thus extended, coming right through to the bottom. It will be seen that a similar effect has

been produced, without taking the front dart through.

Both these operations may appear rather complicated to the beginner; but with a little practice he will soon be able to make the pattern manipulations with ease and dexterity. Though the dinner jacket has been used as a model for demonstrating these two forms of pattern manipulation, they may be effected on lounge jackets, reefers and other garments of similar design.



SLEEVE CUTTING

THIS system of sleeve cutting is applicable to all kinds of jackets, overcoats and bodycoats that are constructed with what we might call the standard type of scye or armhole. All the jacket drafts we have dealt with so far have this kind of scye.

Section A.—This shows the upper part of a lounge jacket (or it might be an overcoat of standard design), on which are marked all the points of construction necessary to the sleeve. First, the sleeve pitches must be located. The front one is placed $\frac{1}{2}$ in. above the chest line at 18 and is marked on the scye contour as shown by the two short lines at B; the back one may be located at P, about $2\frac{1}{2}$ in. down from 12, or it may be dropped to A at $\frac{1}{2}$ in. below P. The location at A is sometimes referred to as the fashion pitch mark: it is the one most usually adopted at the present time.

The sleeve is cut in two sections, very similar to trousers. There is a top-half and an under-half. We will deal with the former first. (See *Section B.*)

Square lines both ways from 0.

1 from 0 is the same as from 10X to P on the jacket; 2 from 0 is length to elbow, and 3 from 0 is the length to the cuff. These last two distances are found by application of the measures taken (as described in the chapter on measurements) and are applied in the following manner:—

The half back measure, it will be remembered, is included in both elbow

and cuff lengths; therefore this must be deducted. There are, however, two seams to be allowed for—one on the back and the other on the sleeve. Thus, the location of 2 and 3 will be made by this calculation: 2 from 0 is the measure to elbow, less the x-back and plus $\frac{1}{2}$ in.; 3 from 0 is the measure to cuff, less the x-back and plus $\frac{1}{2}$ in. Square across from 1, 2 and 3, as indicated.

Now measure on the jacket from P to 12, place this amount at 25 and measure *straight* to the front pitch mark at B. This total amount, less $\frac{1}{2}$ in., is now applied from 0 to 4 on the line from 1. Square down from 4 to locate 5 on the line from 3. 6 from 3 is $1/6$ working scale (as for jacket draft) less $\frac{1}{2}$ in. This amount is really dependent on the width of cuff required; the proportion given here will produce a good average width of cuff for present-day style. 7 from 5 is $1/12$ working scale less $\frac{1}{2}$ in.; connect 6-7.

8 is located on the line from 2; 9 from 8 is 1 in. Now draw the forearm of the top-half from 4 through 9 to 7, shaping in a gradual hollow, as shown.

10 from 0 is $1/6$ working scale plus $\frac{1}{2}$ in.; 11 from 10 is the same. Square up from 10 to 12, making the distance $1/12$ working scale plus $\frac{1}{2}$ in. Now shape the crown of the sleeve from 4 through 11 and 12 to 0, continuing from 0 to 13 the same amount as from P to A on the jacket. Make the crown contour a nice rounded run, as indicated. Now draw the hindarm from 13, just

clear of 2, down to 6. The top-half is thus completed.

For the under-half, mark back $\frac{1}{2}$ in. at 4, 9 and 7; draw the forearm parallel with the top-half, as shown.

Now measure round the under-scy of the jacket, from B to A (ignoring the under-arm dart and side-seam) and apply this amount from the under-half forearm at 4 to 14. Curve gradually from 14 to 4 and from 14 to just outside 2, as indicated.

Make a seam step at both 4 and 14, as shown, and complete the sleeve draft.

Section C.—This illustrates the under-half taken away from the top-half, as the pattern will be when ready for laying out on the cloth.

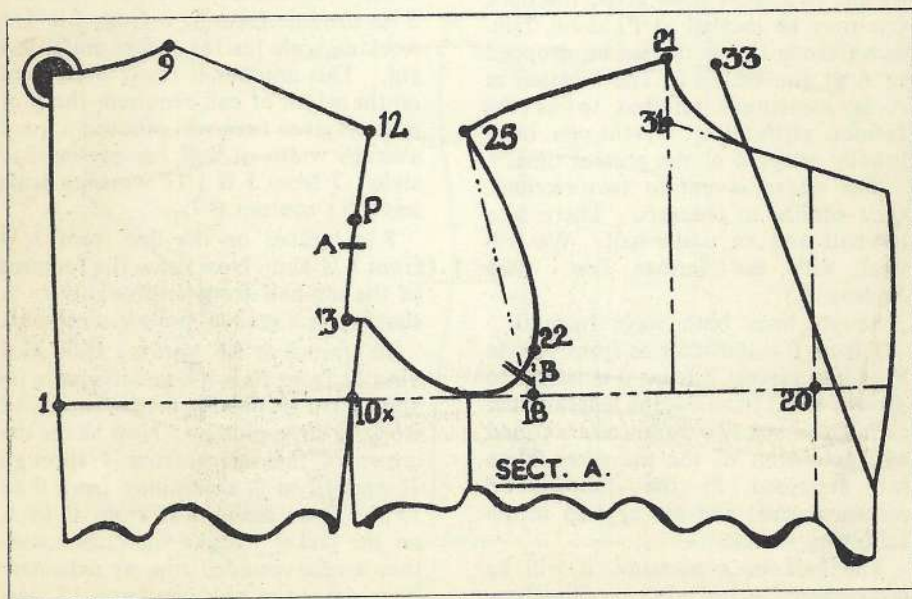
Section D.—On this diagram we show the arrangement for what is known as a false forearm on the top-half of the sleeve—adopted quite frequently by cutters nowadays. It

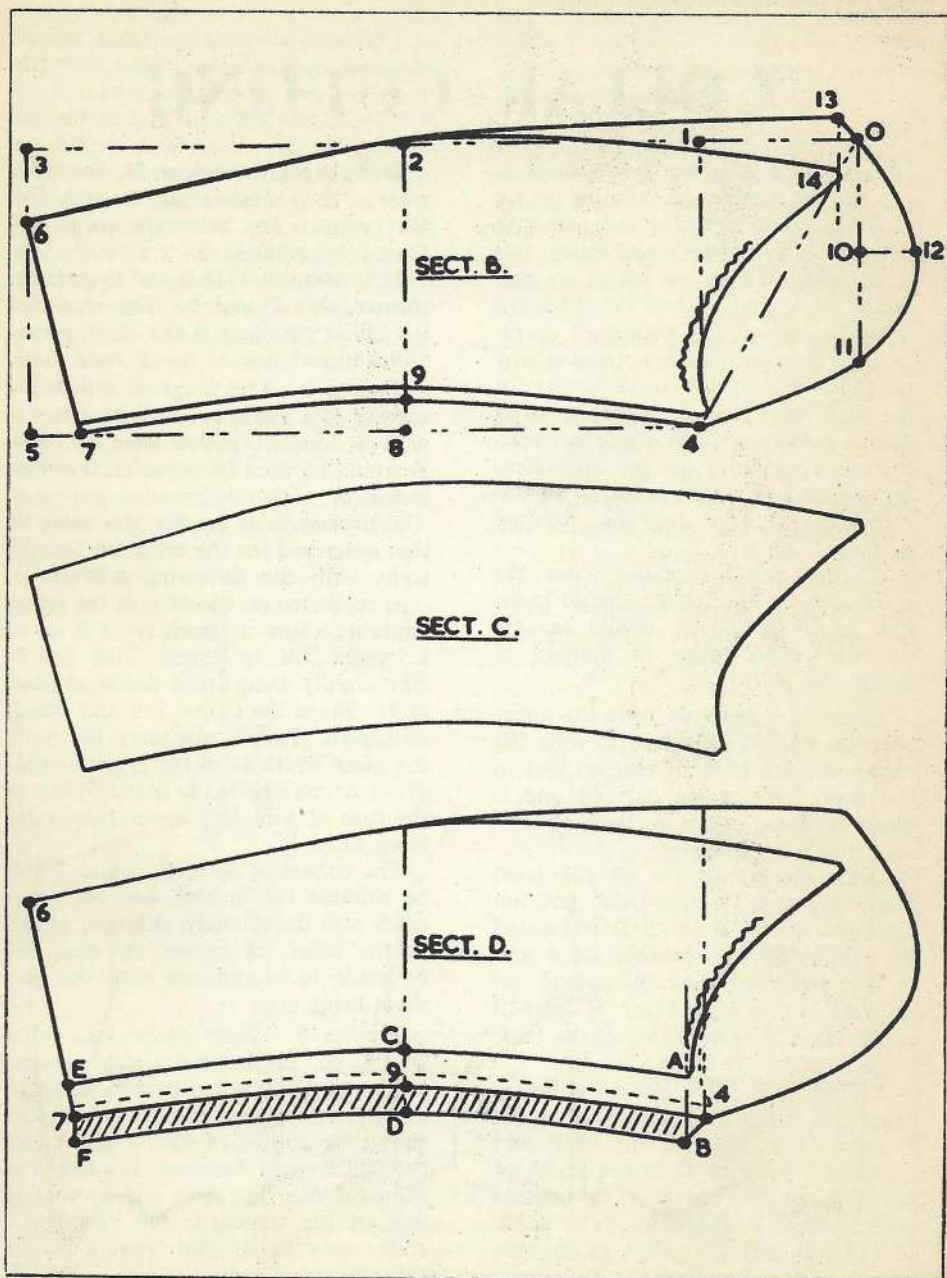
consists of an addition to the top-half and a corresponding reduction on the under-half. The actual false forearm is shown by the shaded portion.

Drop about $\frac{1}{2}$ in. at 4 and extend the top-half to B, which is $\frac{1}{2}$ in. from 4. Mark out $\frac{1}{2}$ in. from 9 to D and from 7 to F, dropping the last point about $\frac{1}{2}$ in. as indicated. Now connect B-D-F for the false forearm.

The dash line contour shows the under-half forearm for the standard sleeve (it is sometimes called the "fifty-fifty" sleeve). Mark back from this line to A, C and E the same amount ($\frac{1}{2}$ in.) as has been added to the top-half. Make particular note that point A is level with point B and point F with E.

The wavy line on the scye part of the under-half on this diagram and on Section B indicates a fulling-in of the surplus material which will be made when the sleeve is sewn in.





COLLAR CUTTING

THOUGH it is not the custom in quite a number of tailoring houses at the present time for the cutter to cut collars for jackets and coats, this work being left to the tailor, we certainly think that cutters should know something about this important operation. Of course, there is no reason why the tailor should not cut the collar for the coat he is making—so long as he does it with care. Too often, however, there is a tendency for tailors to treat the matter lightly; the result is an unsatisfactory collar on the finished garment.

Whether cutter or tailor does the collar cutting, the former should know how to do it; and he should be able to instruct his tailor in matters of shape and style.

Section 1.—Here we have the upper part of back and forepart, with the collar (on the half, of course) laid in the gorge. The gorge dart (if one is used) is closed. The method of construction is as follows:

Draw the crease line of the lapel from the top button-hole position through A and B to C. B is located by continuing the shoulder slope and is the width of the collar-stand required—in this case, $1\frac{1}{2}$ in. C from B is the same as from 0 to 9 at the back neck of coat. D from C is $\frac{1}{2}$ in.

X from B is $1\frac{1}{2}$ in.; draw the crease edge line from A through X to D. E from D is 1 in., for the back part of stand. F from D is the width of the fall, or leaf as it is sometimes called— $1\frac{1}{2}$ in. in this case. (The width of fall will vary according to the type and style of collar desired.)

G is bare 1 in. below 21, the neck point. H is $2\frac{1}{2}$ in. from A and, like that point, is $\frac{1}{2}$ in. below the gorge run. L is $1\frac{1}{2}$ in. from H on a slanting line.

Now connect F-D-E and G-A-H, as shown; also F and L. The shape of the collar resulting is the most generally adopted one at the present time.

Section 2.—This diagram depicts the cutting of a collar for a coat or jacket with a double-breasted style of lapel. It would be used for a reefer, a dinner jacket or a double-breasted overcoat. The procedure is exactly the same as that described for the standard "step" style, with the following differences:

H is located on the edge of the gorge contour; a line is struck from it up to L, about 2 in. in length. This line is run slightly away from the lapel peak at L. Shape the collar, fall and stand, as shown. The former may be made the same width as in the previous diagram, or may be made (particularly in the case of a reefer) about $\frac{1}{2}$ in. wider from D to F.

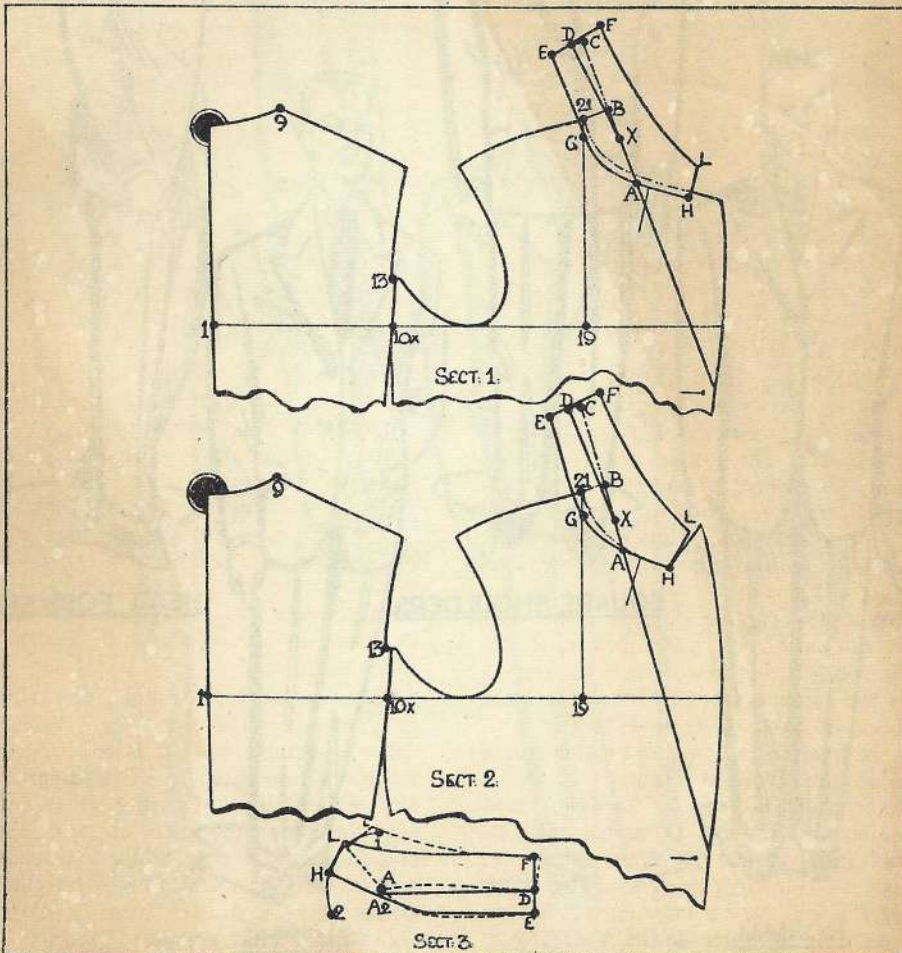
The collars of Sections 1 and 2 will be suitable for jackets and for overcoats with the standard shape of gorge. In the latter, of course, the size will be made in accordance with the garment being cut.

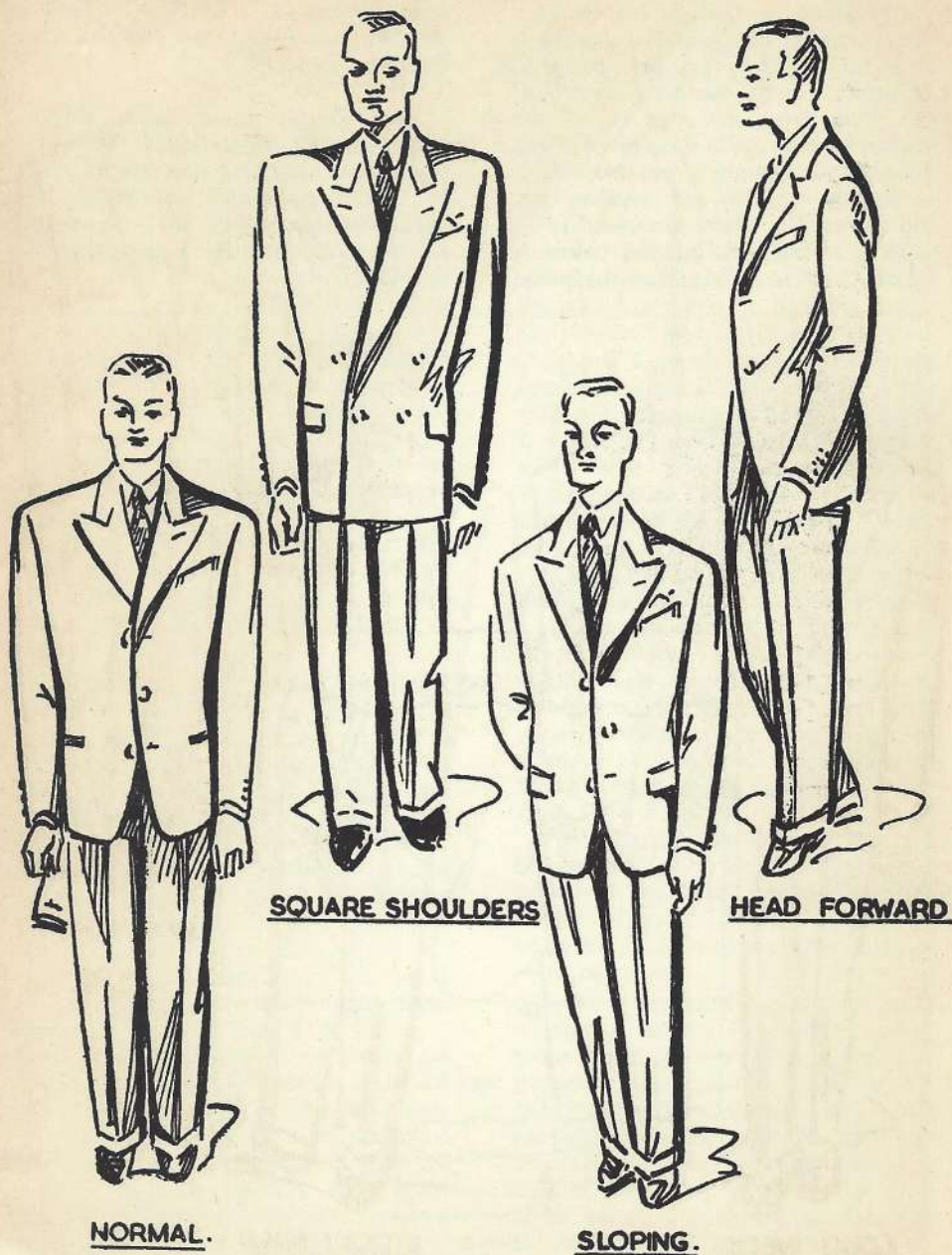
Section 3.—Some houses cut what is known as the "straight" collar, more especially when it is required to fit into a low neck run. This diagram shows the cutting of such a collar and the difference between it and the standard one. The dash line contour is that of the standard; the "straight" collar may be drafted from it in the following manner:

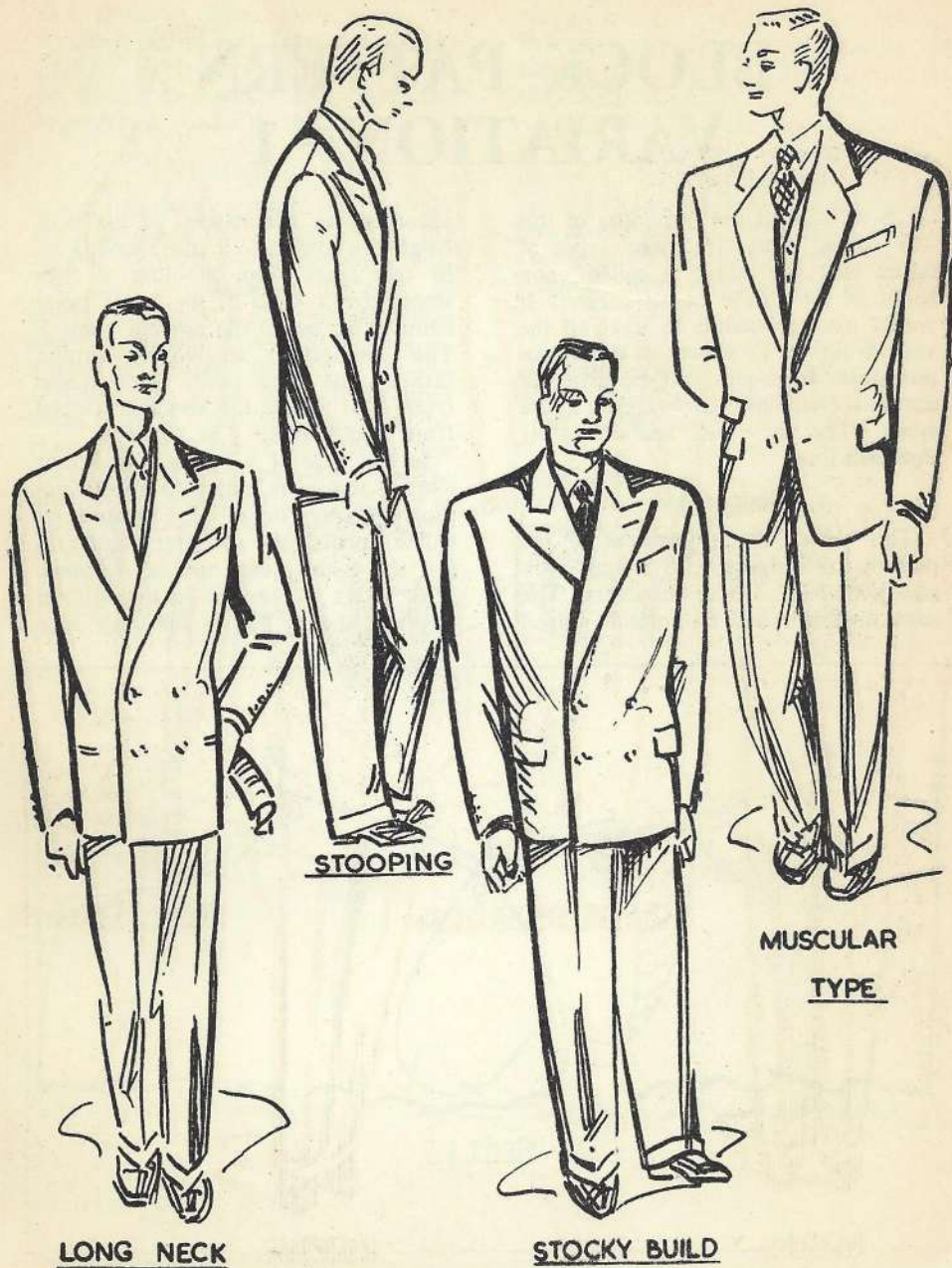
The stand, at D-E, is $\frac{1}{4}$ in. or $\frac{1}{2}$ in.; draw straight up from E through D to F, making D-F $1\frac{1}{2}$ in. net. Mark A, as before, for the standard; mark 1 at $\frac{1}{4}$ in. back from the edge (L) of the standard. Now, with A as pivot sweep from 1 to 2 on a short arc, about $7\frac{1}{2}$ in. in length; on this arc measure 2 in. from 2 to H. Shape the stand to E, passing through A₂ at $\frac{1}{2}$ in. below A of the standard collar. Draw the crease

edge straight from D to A₂. Shape the fall from F to L and complete the collar, as indicated.

Note.—These three collar drafts represent the under-collar, which is usually cut from melton cloth, with the stand edge and fall edge falling on the bias of the material. When cutting, allowance is made for a seam on the line E-D-F.







BLOCK PATTERN VARIATION-1

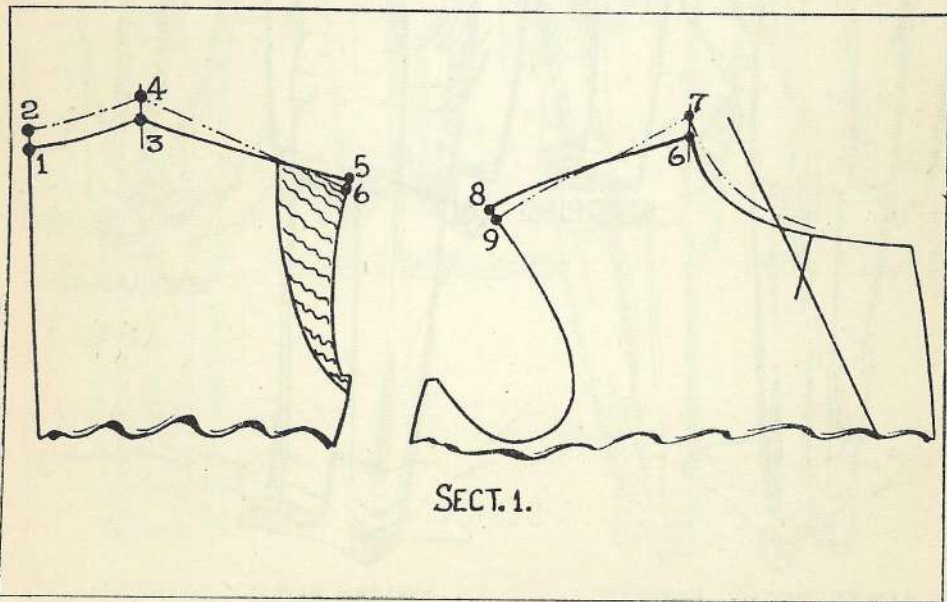
As we said at the beginning of this book, there are many types of figure that the cutter is called upon to fit in the course of his career. It would not be possible to treat all the various figures in a work of these proportions. Examples will be given of the most frequently encountered figure types. The variations are shown by dot-dash lines.

SECTION 1

This shows the adjustment of the pattern for a figure with a high neck and relatively sloping shoulders. The back neck is raised an amount judged

according to the extent of the neck height, as from 1 to 2 and 3 to 4 ($\frac{1}{4}$ in. in this case). The shoulder is then sloped from 4 to 6, the latter point being $\frac{1}{4}$ in. below the normal point 5. The forepart is treated in similar fashion, the neck point being raised from 6 to 7 and the shoulder sloped from 7 to 9, about $\frac{1}{4}$ in. below 8.

In the case of a figure with rather sloping shoulders, but with a neck not much higher than what would be called normal, the shoulder point at 5 (on the back) need not be dropped. It is better to leave it in the normal position and to fill up the back scye



and shoulder point with a ply of wadding, as indicated by the shaded portion. It is always a good plan to do all that is possible to improve the appearance of the figure.

SECTION 2

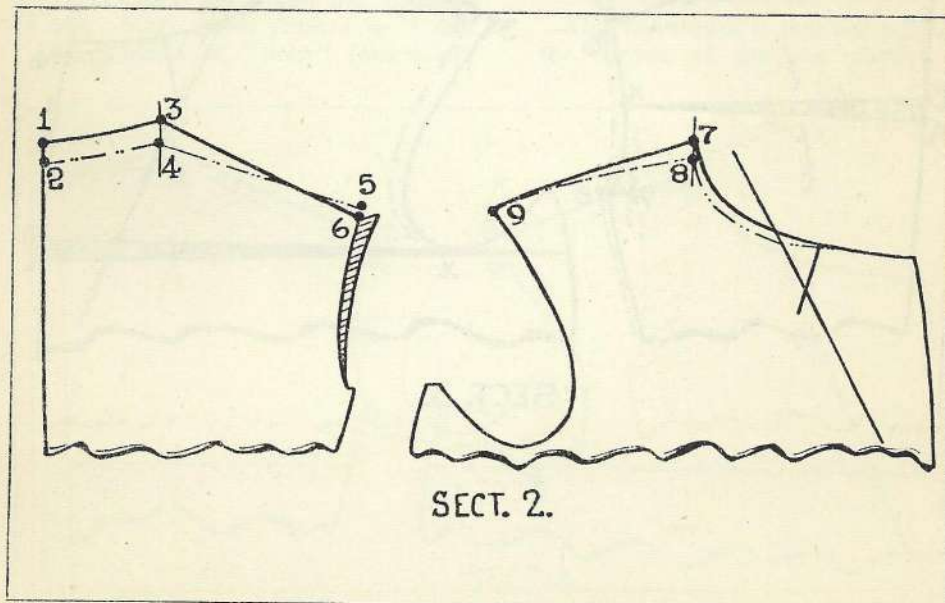
The adjustment shown in this diagram is made for a figure with the reverse formation—square shoulders. The back is lowered at the neck, as from 1 to 2 and 3 to 4; the shoulder slope is made from 4 to 5, about $\frac{1}{8}$ in. above the normal point 6. On the forepart, the neck point is lowered from 7 to 8. The shoulder may be sloped from 8 to 9 (which is the normal point) if the amount of squareness is not excessive. If the figure is very square, however, point 9 should be raised.

There is a small inlay illustrated by the shaded portion at the back scye. It is a good idea to leave this

when cutting a coat for such a figure, in case any further adjustment is necessary after fitting. It may be that the neck requires a little more "squaring"; this can be effected on the back, the small inlay being employed to preserve the length of the back shoulder seam. This will then sew to the forepart, with the essential easing-in. Otherwise the back shoulder seam length would be short.

SECTION 3

Here is an adjustment for a stooping figure, one with a fairly wide back stretch. The back pattern is cut along a line drawn from A to X (see lower line at the shaded portion). With a finger steadying the pattern at X, move the upper part of the pattern upwards, as from A to B. This operation will cause 1 to move to 2, and 3 to 4. Now slope the shoulder from 4 to 6, slightly below 5; extend from the normal back scye about $\frac{1}{8}$ in. and



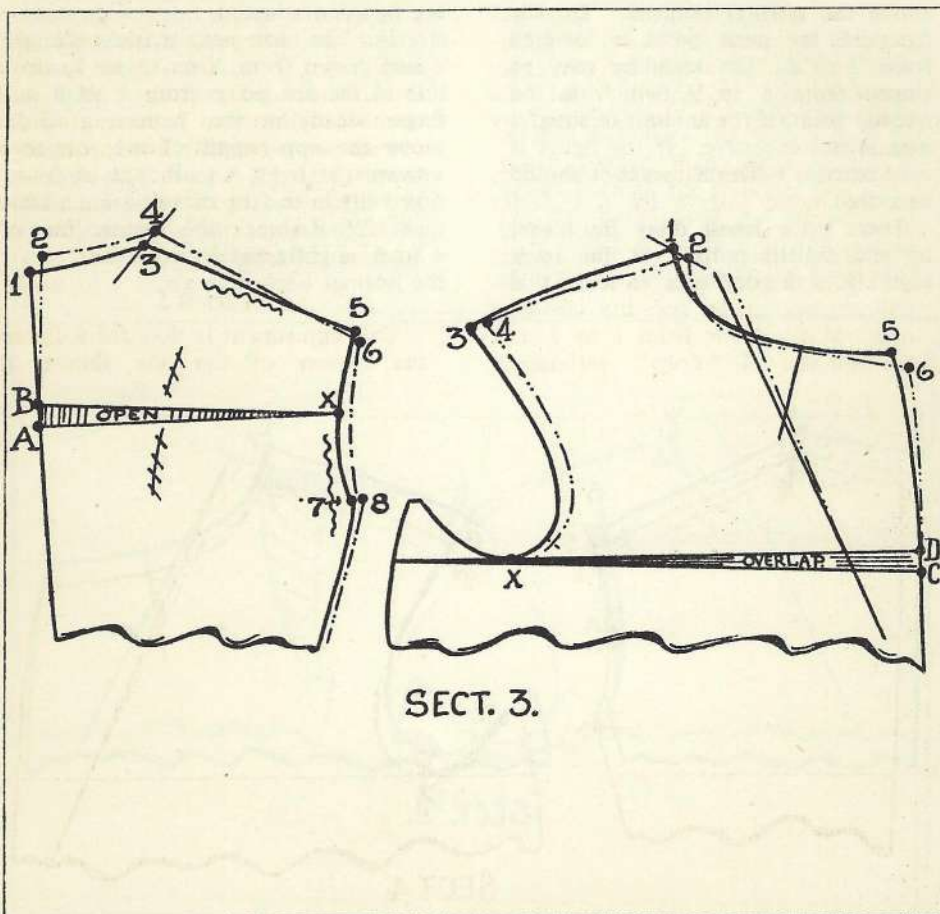
A FIRST COURSE IN GARMENT CUTTING

continue as the dot-dash line from 6 to 8, $\frac{1}{4}$ in. from 7. This dot-dash contour is continued down the back side-seam to the waist. The back is eased in to the forepart, as shown by the wavy line; and sometimes it is a good plan to have a slight stretching done in the region of the blade, as indicated by the crossed line there.

The forepart is cut along the chest line, and, with the finger at X, the cutter moves the upper part of the

pattern downwards, as from D to C. This movement will cause 1 to go to 2, 3 to 4, and 5 to 6. Shape shoulder, scye, gorge and lapel as indicated by the dot-dash lines. The lapel crease line is also re-drawn as shown.

The adjustment just described will be suitable for a figure in which neither stoop nor back width is very great. For extreme cases, the "wedging" and overlapping will be increased.



BLOCK PATTERN

VARIATION - 2

THERE are many figures with one shoulder at a more or less normal slope and the other considerably lower. The amount of "drop," as it is called by cutters, varies with different types and sizes. It is not possible to assess the extent of difference in shoulder slopes by any exact measurement; judgment must be used, and this will be acquired by practice.

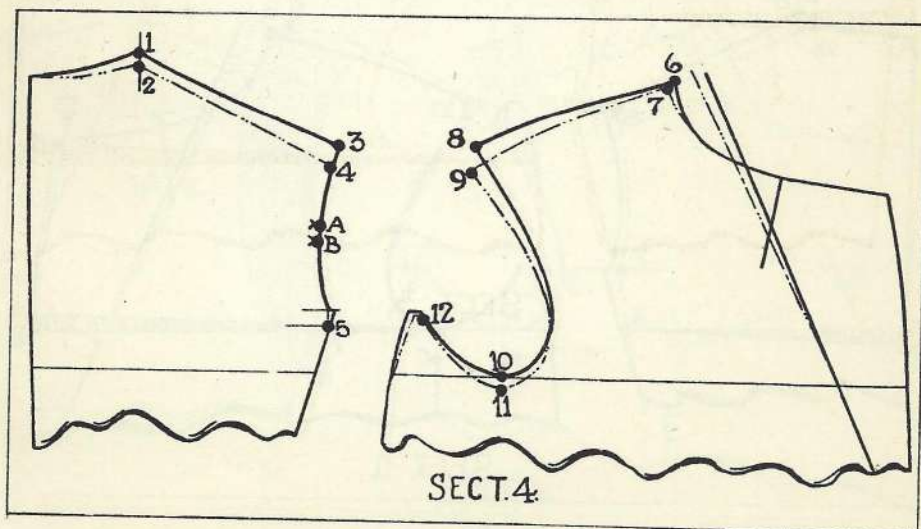
Section 4.—This shows the alteration to the block pattern for a shoulder about $\frac{1}{2}$ in. lower than the normal. The solid lines indicate the normal shoulder, the dot-dash lines show the adjustments made for the dropped one. Mark down from 1 to 2 half the amount of "drop" (estimated),

and from 3 to 4 the actual amount of "drop." Lower the step at top of side-seam to 5 the same amount as from 3 to 4, and drop the sleeve pitch mark from A to B. The back has now been adapted.

For the forepart, mark back the neck point $\frac{1}{2}$ in. from 6 to 7; drop the shoulder point from 8 to 9 and connect the latter to 7, making up the correct seam length. Lower the scye from 10 to 11, an amount of $\frac{1}{2}$ in., and nip in the top of side-seam a little at 12. Re-mark the crease line of lapel as indicated by solid line.

SECTION 5

This adjustment is that for a figure the reverse of the one shown in



Section 3. The figure we describe here is the erect type, with relatively narrow back and prominent chest. Again, the normal block outlines are solid, and the alterations are marked by dot-dash lines.

Mark back $\frac{1}{4}$ in. from 1 to 2, dropping the latter point $\frac{1}{2}$ in.; mark a similar amount back from 3 to 4, dropping the latter point a *bare* $\frac{1}{2}$ in. Mark back about $\frac{1}{2}$ in. from 5 to 6 and at 7, and re-mark the back. This effect can be produced by cutting the pattern across from A to X and overlapping about $\frac{1}{2}$ in. at A-B, as shown by the shaded portion. (Here we are taking out a "wedge," instead of putting one in as we did for the stooping figure.)

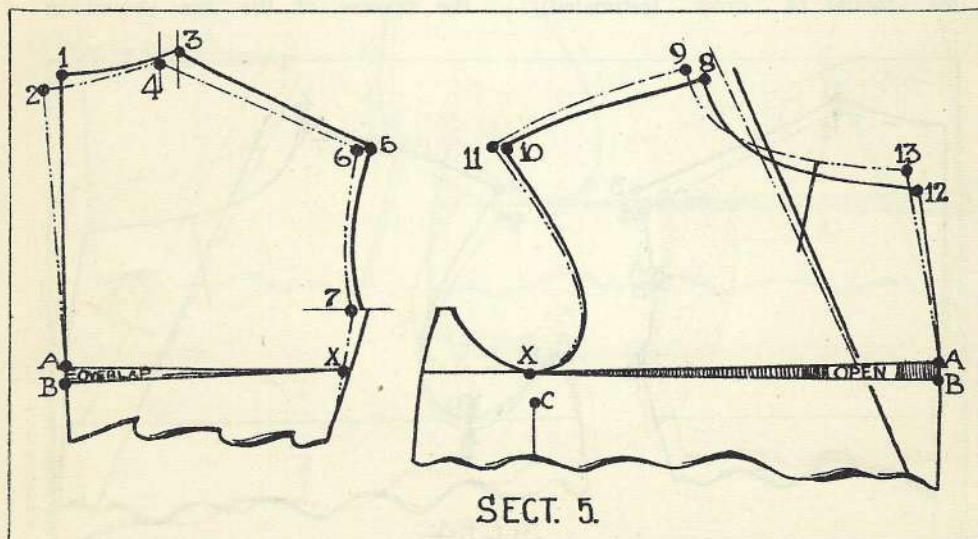
On the forepart, the points may be moved in the manner described for the back; or they may be located by the "wedge" process. In this case, the "wedge" is inserted at B-X, the movement causing B to move up to A,

8 to 9, 10 to 11, and 12 to 13. The crease line is then marked back, as shown by the dot-dash line. Sometimes it is a good plan to terminate the under-arm dart at C, about 1 in. below the base of the scye at X.

SECTION 6

This diagram is a composite one, in which two or three different "manipulations" are illustrated. It is mainly concerned with treatment of the pattern for a figure with prominent chest and a thick muscular development under the arms towards the back.

This time we will deal first with the forepart. Solid lines indicate the normal pattern; dot-dash lines the alterations. Mark forward $\frac{1}{4}$ in. from 1 to 2, raising the latter point slightly; mark from 3 to 4 the same amount, again raising a little. Fill the scye full $\frac{1}{4}$ in. from 5 to 6 and let out top of side-seam $\frac{1}{2}$ in. from 7 to 8. Connect these new points as shown. Draw a



rounded crease line and extend the lapel edge.

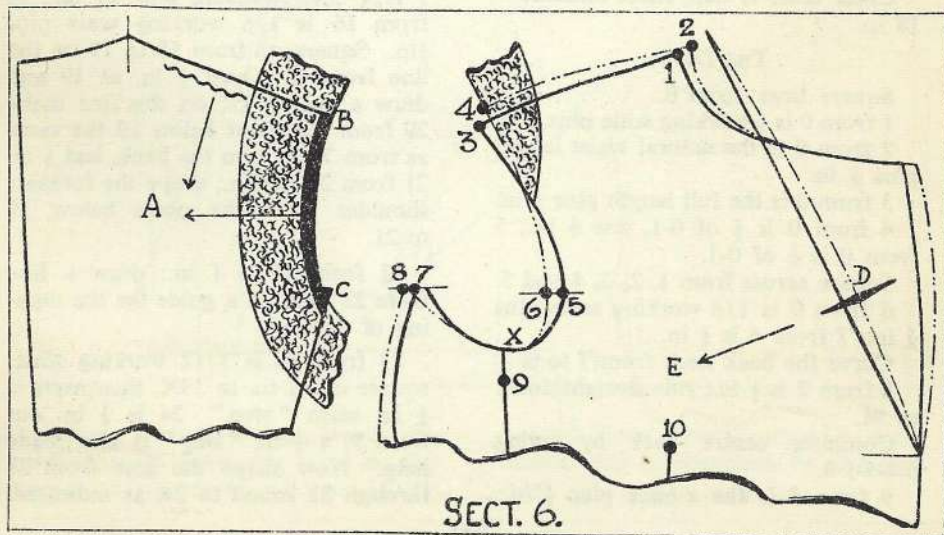
When marking on the cloth for such a figure, a short dart may be cut out at D. When this is sewn up it will have the effect of straightening the crease line and will throw fullness, when carefully pressed backwards, in the region of E—the most prominent part of the chest. The under-arm dart may be terminated at 9, at 1 in. below X; the top of front dart is located at 10, at the same area as E.

It often happens that figures of this kind, though large in the chest and under the arms, are relatively small at the region of the back scye and shoulder point. In such cases it is advisable to draw in the back scye, as shown by the black portion there. This represents a piece of linen, which is sewn on the edge of the back scye by hand. The stitching extends from B to C; it is not put in too tight, but just taut enough to "hold" the cloth.

At the same time the shoulder seam may be carefully drawn in. The resultant fullness from both these positions is pressed over the blade region at A.

For a figure with "poor" shoulder points and rather small at the back scye (and on which the shoulder blades are not prominent), a ply, or ply-and-a-half, of wadding may be placed at the point and round the back scye. This is illustrated by the shaded portions.

These last adjustments are, of course, the concern of the tailor; but the cutter should be able to instruct him on what he wants to be done in order to make the garment as satisfactory as possible. The student will remember that the *amounts* of alteration stated in this and the previous chapter are purely approximate. They are intended to give some idea of the kind of pattern variation required for certain types of figure deformity, or departure from the normal.



S.B. MORNING COAT

BODYCOATS are many in number, but there are only three styles in general wear at the present time—Frock Coat, Morning Coat and Dress Coat. Of these, the first is very rarely seen; its use is confined to special offices and to the stage. The morning coat, illustrated by this diagram, is worn for official and social purposes.

The model shown here has a long lapel, rolling to a single button (usually a link); it has an outside welted breast pocket; two pockets are usually inserted in the pleats at the back. The lapel is of the double-breasted, or "peaked" type.

Measures: $16\frac{1}{2}$ in. natural waist; $40\frac{1}{2}$ in. full length; $7\frac{1}{2}$ in. x-back; $20\frac{1}{2}$ in. to elbow; 31 in. to cuff; 36 in. chest; $32\frac{1}{2}$ in. waist; $38\frac{1}{2}$ in. seat.

Working scale is $\frac{1}{3}$ chest measure plus 6 in.—18 in.

Chest scale is half chest measure—18 in.

THE DRAFT

Square lines from 0.

1 from 0 is $\frac{1}{2}$ working scale plus $\frac{1}{2}$ in.

2 from 0 is the natural waist length plus $\frac{1}{2}$ in.

3 from 0 is the full length plus $\frac{1}{2}$ in.

4 from 0 is $\frac{1}{2}$ of 0-1, less $\frac{1}{4}$ in.; 5 from 0 is $\frac{1}{2}$ of 0-1.

Square across from 1, 2, 3, 4 and 5.

6 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{2}$ in.; 7 from 6 is $\frac{1}{2}$ in.

Curve the back neck from 7 to 0.

8 from 2 is $\frac{1}{2}$ in.; rule straight down to M.

Complete centre back by ruling 0-4-5-1-8.

9 from 5 is the x-back plus $\frac{1}{2}$ in.;

square up and down to locate 10, 11 and 12.

12 from 11 is $\frac{1}{2}$ in.; 13 from 12 is $\frac{1}{2}$ in.; draw shoulder from 13 to 7 and connect 13 to 9 as indicated.

14 from 8 is $\frac{1}{12}$ working scale plus $\frac{1}{2}$ in.; drop $\frac{1}{2}$ in. below 8 and 14 and rule the line A-B—this is called the "fashion" waistline of the back.

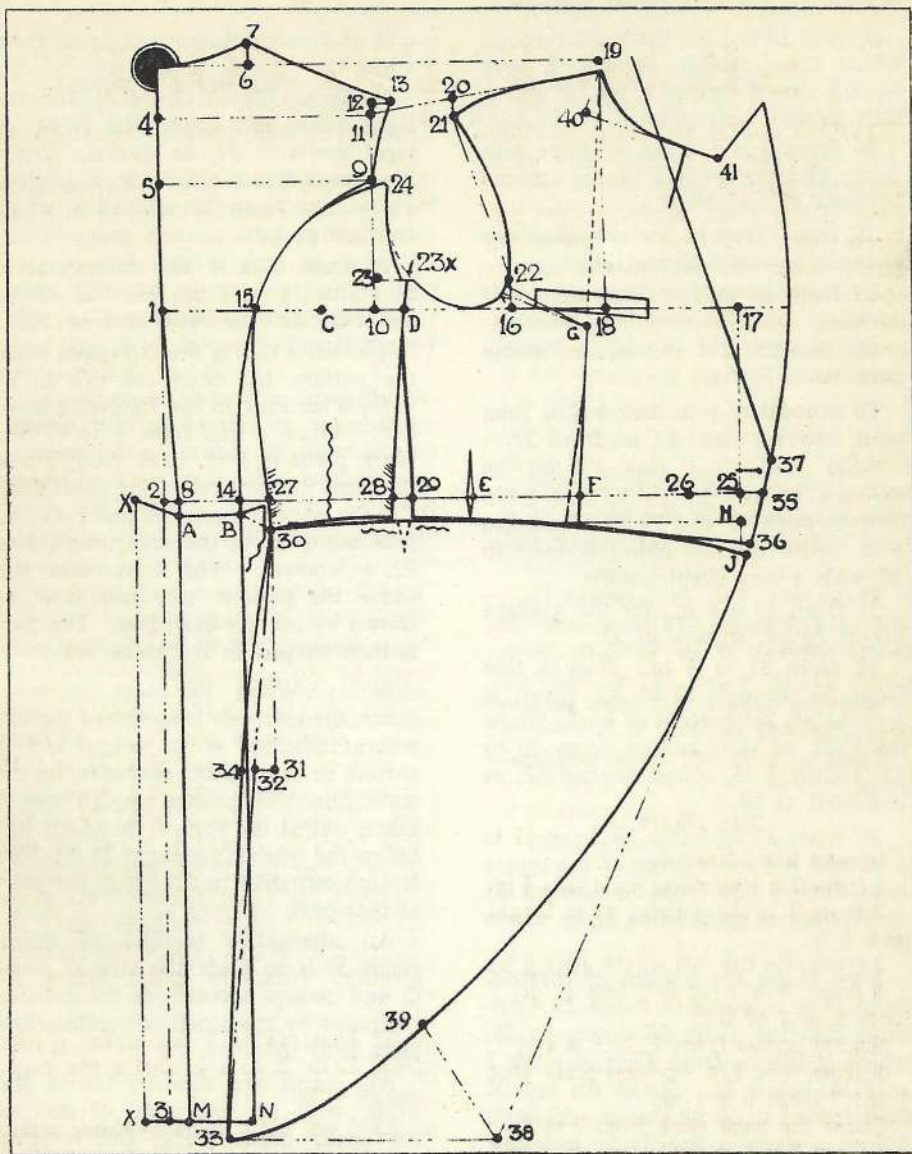
15 from 1 is $3\frac{1}{2}$ in.; complete the blade seam of the back by ruling from 9 through 15 and 14 to B; then continue straight down to N, running parallel with the line A-M. Connect N-M-3.

Now strike up on a slanting line from A to X, about 2 in. from the line A-M; mark out the same amount from M to X at the bottom. The dot-dash contour, X-X, marks the back vent of the garment.

C from 1 is $\frac{1}{3}$ chest scale; 16 from C is $\frac{1}{2}$ chest scale plus $2\frac{1}{2}$ in. 17 from 1 is $\frac{1}{2}$ chest measure plus $2\frac{1}{2}$ in.; 18 from 16 is $\frac{1}{6}$ working scale plus $\frac{1}{2}$ in. Square up from 18 to 19 on the line from 0. Drop $\frac{1}{2}$ in. at 19 and draw a line to 11; on this line make 20 from the point below 19 the same as from 7 to 13 on the back, less $\frac{1}{2}$ in. 21 from 20 is $\frac{1}{2}$ in.; shape the forepart shoulder from the point below 19 to 21.

22 from 16 is 1 in.; draw a line from 22 to 21 as a guide for the shaping of scye.

23 from 10 is $\frac{1}{12}$ working scale; square out 1 in. to 23X, then mark a $\frac{1}{2}$ in. seam "step." 24 is $\frac{1}{2}$ in. out from 9; a $\frac{1}{2}$ in. "step" is also made here. Now shape the scye from 21 through 22 round to 24, as indicated,



hollowing $\frac{1}{4}$ in. behind the line 21-22. It is best to draw the scye in one sweep of the chalk and to add the

second seam "step" at 23X afterwards—this is suggested by the dash line.

D from 10 is 1 in., the point through which the sidebody seam will run. Square down from 17 to 25 and a little beyond that point.

26 from 8 is $\frac{1}{2}$ waist measure plus 2½ in.; 27 from 14 is $\frac{1}{2}$ of the amount between 25 and 26.

28 from 27 is 1 in. less than the distance between 15 and D.

29 from 28 is $\frac{1}{2}$ in. less than half 25-26.

H from 25 is 1 in.; square a line back from H right across.

30 is located $\frac{1}{4}$ in. below this line; or it may be made 1½ in. from 27.

Now shape the seams from 24 through 15 and 27 to 30 and from 23X through D and 28 to a position $\frac{1}{4}$ in. below the last point; connect to 30, with a very slight hollow.

31 from 30 is 9 in., for the average height figure; square to 32.

32 from 31 is $\frac{3}{4}$ in.; draw a line from 30 through 32 to 33, which is $\frac{1}{4}$ in. below the bottom of back. Shape the back of skirt section from 30 to 33, adding $\frac{1}{4}$ in. round beyond 32, as indicated at 34.

35 from 25 is 1 in.; 36 from H is 1 in. and is $\frac{1}{2}$ in. in front of the centre line; draw a line from 36 through 35 to 37, the last point being 1½ in. above 35.

Now shape the bottom of forepart from 36 to a point $\frac{1}{4}$ in. below 29. Continue the line from 36 down to 38, which is 10½ in. from 33, and mark J at $\frac{1}{4}$ in. below 36. Shape the top of skirt from J to 30, as shown. 39 from 38, on a slanting line, is 5½ in.; now shape the front of skirt from J through 39 to 33, as indicated, making a nice, even curve. Place the angle of square 2½ in. below 19 and move it back $\frac{1}{2}$ in. from the line to 40; mark down the

arm of square a distance of 5½ in. from 40 to 41.

Strike up 2½ in. from 41 for the lapel peak and shape the front of lapel down to 37, as shown. Draw the crease line from 37 to a position 1½ in. out from 19. Mark a single seam gorge dart.

A small dart is also taken out at E, about 2½ in. from 29; and one is taken out at F, about 4 in. from E.

The latter dart is best arranged when the pattern has been cut out in its various sections, in the following manner:—Draw a line from F to G (the latter point is $\frac{1}{4}$ in. back from 8 and the same amount below the chest line). Cut the pattern along the line F-G and fold out $\frac{1}{4}$ in. at the scye, just below 22, as shown. This movement will cause the pattern to open at F, as shown by the dot-dash line. The dart is then shaped in the usual way.

Note:—When the coat is being made, the sidebody is stretched slightly where indicated at its seams and is shrunk in the centre, as shown by the wavy line. Sometimes a small dart is taken out at the top of the skirt, just below the sidebody seam at 28-29. This is an alternative to fulling in the skirt at that part.

An alternative method of fixing point 30 is to place the tape at point C and sweep downwards from B, as indicated by the small connecting line from B to 30.

All seams are allowed for in the draft, with the exception of that at the upper centre back—this is sewn in the mark.

The sleeve system described earlier may be used. The back pitch is marked at 9 and the front one at $\frac{1}{4}$ in. above 16.

EVENING DRESS COAT

THIS garment is in many ways similar to the morning coat; the main differences between it and the latter are in style rather than in construction. Exactly the same system is used for drafting as that given for the morning coat; alterations for the dress coat style will be noted.

In order to show the similarity between the two coats, we have superimposed the outlines of the morning coat (see the dash line contours) so that the student may see the style changes clearly. Most cutters, in practice, use a morning coat pattern when they are cutting a dress coat; the adaptation of one style to the requirements of the other can be effected quite easily and conveniently.

Measures:—16½ in. natural waist; 42 in. full length; 7½ in. x-back; 20½ in. to elbow; 31 in. to cuff; 36 in. chest; 32½ in. waist; 38½ in. seat.
(Same scales as for the Morning Coat.)

In the first place, it will be noticed that the dress coat is 2 in. longer than the morning coat. The length given here is a good average, at the present time, for a fairly tall figure.

Construct the back in the manner described for the morning coat in the previous diagram; continue as far as location of the forepart neck point (½ in. below 19), the shaping of shoulder, scye, etc. The waist is measured up as before, and the various points are located as already detailed. The squaring down from 30 to 31, and the location of 32, 33 and 34, are carried out exactly as in the morning coat.

As will be seen, the differences are made at the front section of the dress

coat—gorge, lapel, front edge of forepart and front of skirt. We will now give full details of these.

A line is squared down from 17 to H and beyond (the centre line). The line squared back from H is also used again. Point 35 of the morning coat is not applicable to the dress coat, for the front edge is struck through 25 down to 36 and up to 37; 36 from 25 is 2½ in.; 37 from 25 is 3 in. (These amounts may be varied to taste.)

36 is about ¾ in. behind the centre line and 37 is the same amount in front of it.

The front dart, F, (taken out in the manner described for this dart in the morning coat draft) is located 6 in. from 25.

J is placed ⅓ in. below the line squared back from H and is ½ in. behind the dart.

38 from 33 is 6½ in.; 39 from 38, on a slanting line, is 4½ in.

Draw a guide line from J to 38 and run the front of skirt straight from J for about 4 in., then strike inwards and make a graceful sweep down through 39 to 33, as indicated.

Place the angle of square at a point 2½ in. below 19 and move it back ¼ in. behind the line 18-19 to establish 40; with one arm of square, draw a line from 40 to 41. 41 from 40 is 1/3 working scale (6 in.). Mark steeply up from 41 for the lapel peak; shape the gorge and the lapel edge, as shown.

Mark the sleeve pitches, as before, and complete the draft.

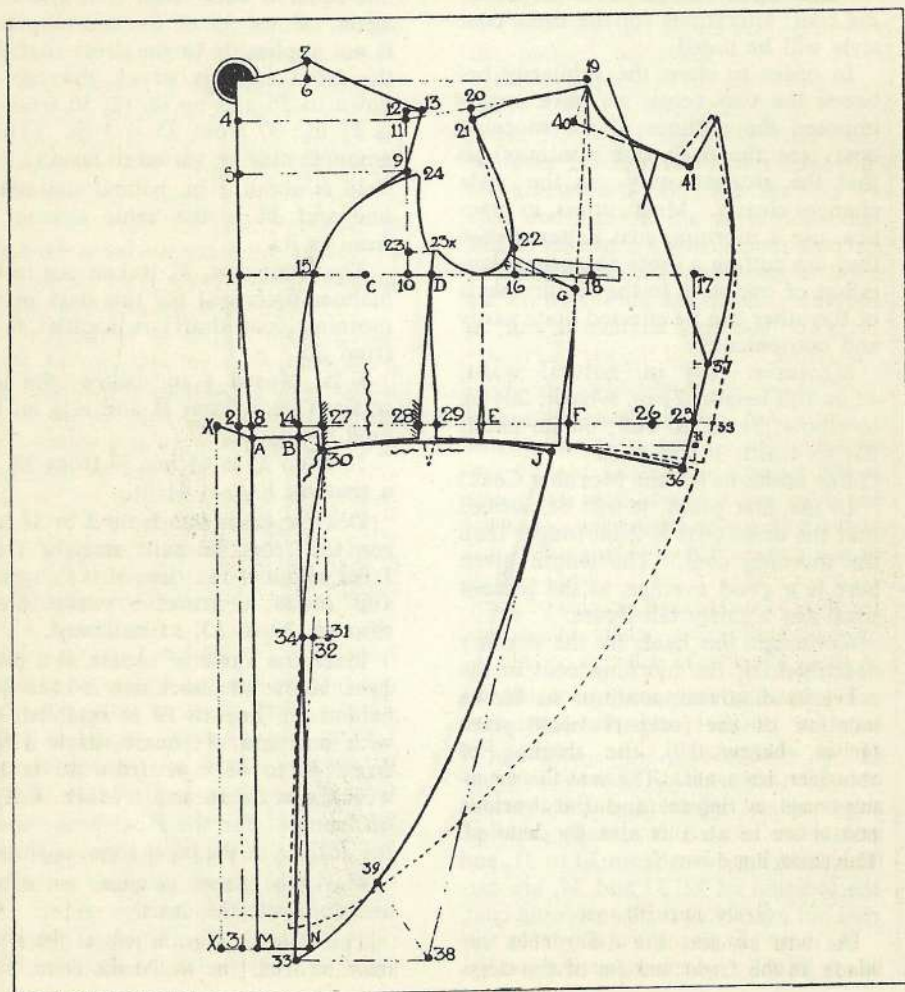
The sleeve system already described may be used for the dress coat.

A FIRST COURSE IN GARMENT CUTTING

Note:—The same manipulation at the sidebody seams and at the top of skirt, as illustrated in the morning coat draft, are adopted in the making up of the dress coat.

The projection shown beyond point B and the short connecting line to 30, shown on this and the morning coat drafts, is part of the upper section of

the skirt pleat. This is usually about 1 in. in width and is carried right down the entire length of the lower back—B to N. This will be made clearer in the following chapter, where inlays are discussed. Again, all seams are allowed in this draft, excepting that at the upper part of back, which is sewn in the mark.



INLAYS AND TURNINGS

INLAYS and turnings are very important things in the cutting and making of clothes. Though their main purpose is to provide scope for adjustment after trying-on, should this be necessary, they are also used as the basis for tackings and for taking the "swelling" stitch of the various seams, when this form of stitching is adopted.

There are many more inlays and turnings than those shown here. It is the purpose of this chapter to give those in most general use and associated with garments in every-day wear at the present time. The student will get a good idea of the location of inlays for the more standard articles of dress; he will readily see where inlays will be most effective in other garments.

We have already illustrated the inlays for trousers and plus-fours (see earlier diagrams). The inlays for breeches are similar. There is one at side-seam, at leg-seam and seat-seam; and there is an inlay at the side of underside knee band.

STANDARD INLAYS

In these diagrams we illustrate the inlays usually adopted for the lounge

jacket, the reefer, the morning coat and the dress coat. Those for the standard waistcoat are also shown.

Section 1.—Here we have the back of a lounge or reefer. An inlay of $\frac{1}{2}$ in. to $1\frac{1}{2}$ in. is left at the centre seam, as at A; one of $\frac{1}{2}$ in. is allowed at the back neck, B; a turning of 2 in. (or a little more, if thought advisable) is left at the bottom edge, as shown at C. Some cutters leave a small inlay at the top of the back scye section, as at X. It is quite a good plan to do this, for any alteration which shortens the length of the shoulder seam will require compensating length at that part. This can be provided by utilising the inlay at X. After the first fitting, which is usually a "rough" baste, the inlay down the centre back may be reduced to $\frac{1}{2}$ in. The one at B may be left as it is or may be narrowed to $\frac{1}{2}$ in.; that at X can be dispensed with, though it will not cause any trouble if it is left on.

Section 2.—This is the forepart of a lounge; the inlays we show on it are equally applicable to the reefer. An inlay of about 1 in. is left at the side-seam; one of $\frac{1}{2}$ in. at the shoulder, scye

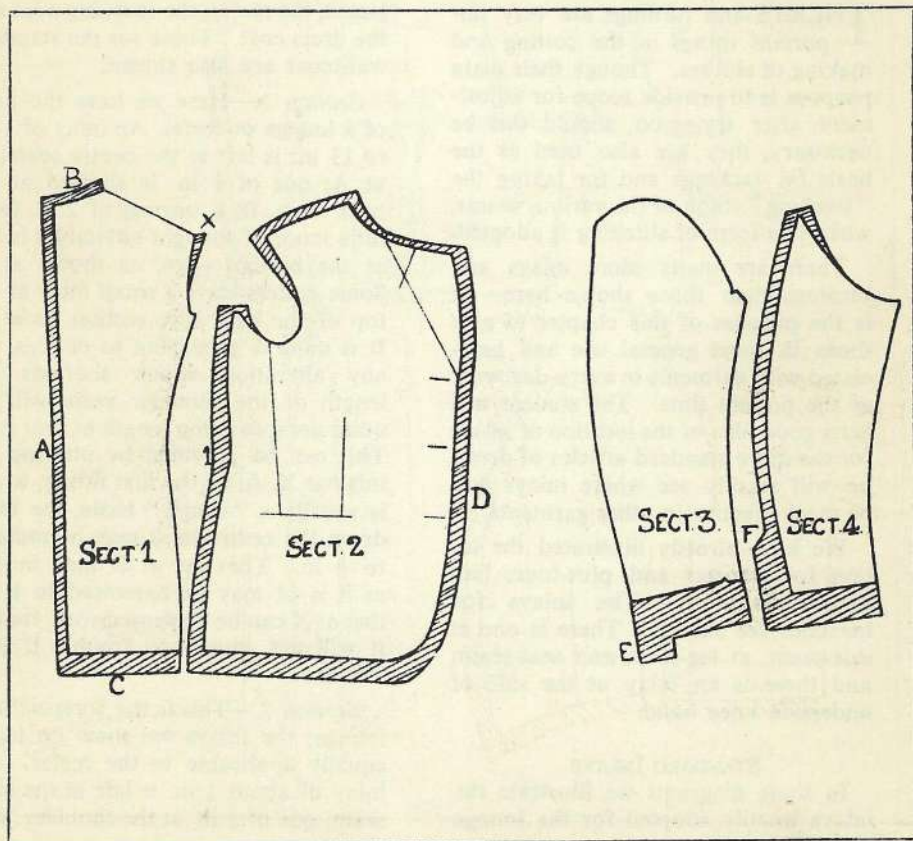
A FIRST COURSE IN GARMENT CUTTING

and gorge. That at the scye, it will be noticed, is cut away about two-thirds of the distance down from the shoulder point. A small inlay may be left at the top of side-seam and at the back section of the scye. A fairly wide inlay is left at the front edge, D, for the first fitting—it is, if cloth will allow, about 2 in. in width. The bottom edge turning is 2 in., as on the back. After the fitting, the inlay at the front is cut away, though a narrow one (say, $\frac{1}{2}$ in.) may be left at the lapel edge: this will give the tailor a

certain amount of "play" for shaping the lapel in the course of making.

Attention is drawn to 1, on the side-seam. This is at the waist position, where the hollowing of the contour takes place. After the first fitting the inlay should be reduced to the narrowest amount possible at this part, so that there is no restriction at the edge of the inlay when the side-seam is pressed open. A little stretching of the inlay here is advisable.

Sections 3 and 4.—These show the inlays left on the top-half and under-

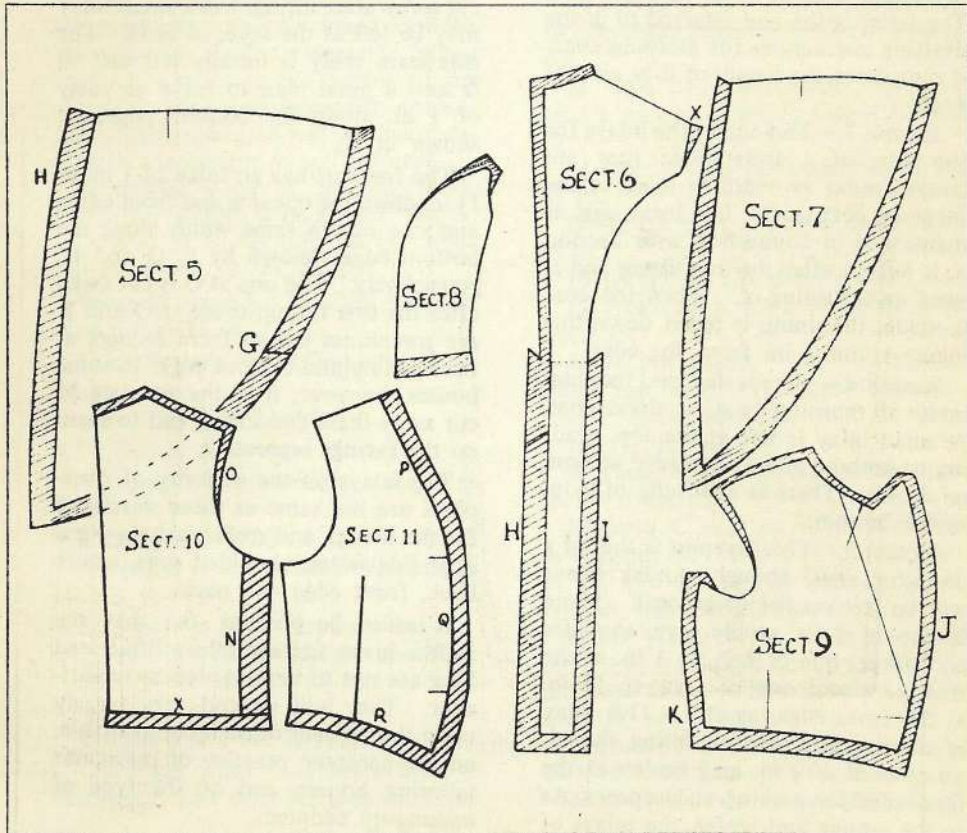


half of the sleeve. There is no actual inlay on the former, only the turning below the cuff level being allowed. Notice the small jutting piece at E. This is added to the turning (which is about $2\frac{1}{4}$ in.) so that when the cuff is being made up there will be a base for the tack. The addition at E is sometimes left "growing on," as shown here, and sometimes is sewn on separately.

On the under-half an inlay of about $\frac{1}{4}$ in. is left at the hindarm seam and a small one at the top of this seam,

grading down to nothing at the curve into the under-scyce position, as indicated. There is an increase in the width of the hindarm inlay at F, where it is about $1\frac{1}{4}$ in. wide: this allows for the under facing of the cuff vent. The turning at the bottom is the same as on the top-half.

Section 5.—This illustrates the inlays allowed on the skirt of a morning coat; those for the dress coat are exactly the same. In the case of the morning coat, the part of the front inlay is



cut away down to G; above this point the facings are brought down the edge. In the dress coat, however, the inlay is left on down the front and is turned in when the coat is made up. The width of these inlays is:— $1\frac{1}{2}$ in. at H, 1 in. to $1\frac{1}{2}$ in. at G. The one at H should never be less than $1\frac{1}{2}$ in., as this forms part of the skirt pleats.

Section 6.—Here we have the back of the morning coat and dress coat. Inlays at the upper part are very much the same as in the lounge back (*Section 1*). The small one at X is again indicated. There is an inlay of $1\frac{1}{2}$ in. at H and one of $\frac{3}{4}$ in. to 1 in. at I. The latter is the one referred to in the drafting instructions for morning coat; it runs down the length of B-N on that draft.

Section 7.—This shows the inlays for the skirt of a dress coat: they are made similar in width to those of the morning coat skirt. The front one, as mentioned in connection with *Section 5*, is left on after the first fitting and is used as a turning-in. When the coat is made, the lining is felled down this inlay—about $\frac{1}{2}$ in. from the edge.

Section 8.—Here is depicted the side-body of morning coat or dress coat. A small inlay is left at the top, grading to nothing at side and scye section, as shown. There is a turning of 1 in. at the bottom.

Section 9.—This forepart is that of a morning coat, though similar inlays will be left on the dress coat. There is one of $\frac{3}{4}$ in. at the scye, shoulder and gorge; one of $\frac{3}{4}$ in. to 1 in. at the side-seam and one of 1 in. to $1\frac{1}{2}$ in. at the front edge, as at J. This inlay is cut away after the first fitting, though an amount of $\frac{1}{2}$ in. may be left at the lapel edge for making-up purposes. As in the lounge and reefer, the inlays of

both morning coat and dress coat may be reduced in width after the fitting. It is particularly important to keep the side-seam inlay as narrow as possible at K, where the hollow of the waist is situated.

There is a turning of $1\frac{1}{2}$ in. along the bottom edge as shown here. This is usually reduced to a width of $\frac{1}{2}$ in. after the fitting.

Sections 10 and 11.—Here are shown the inlays usually left on the waistcoat for the first fitting. That at the side-seam of back (N) is about $1\frac{1}{2}$ in.; that at the shoulder is $\frac{3}{4}$ in. The latter is cut away after fitting; but a small inlay may be left at the scye, as at O. The side-seam inlay is usually left on. It is also a good plan to leave an inlay of $\frac{3}{4}$ in. along the bottom edge, as shown at X.

The forepart has an inlay of 1 in. to $1\frac{1}{2}$ in. down the opening and front edges and one of the same width along the bottom edge—shown by P, Q and R, respectively. The one at Q is cut away after the first fitting; those at Q and R are sometimes left to form facings at the opening and bottom edge. In some houses, however, it is the practice to cut away these two inlays and to seam on the facings separately.

The inlays on the majority of overcoats are the same as those described for the lounge and reefer jackets—that is at side-seams, shoulder, scye, centre back, front edge and neck.

It must be pointed out that the widths given for the inlays illustrated here are not to be regarded as unvariable. They will depend very largely upon the amount of material available, on the accepted practice of particular tailoring houses, and on the type of making-up adopted.

D.B. SEMI-FITTING OVERCOAT

THIS style of overcoat is, probably, the most popular one for general wear at the present time. In its design there is a happy combination of smart appearance and comfort.

The circumference measures for overcoats are, as a rule, taken over the waistcoat (or similar garment). When they are applied to the cutting of the overcoat they are increased accordingly. This increase will be incorporated in the system as set out here.

Measures:— $16\frac{1}{2}$ in. natural waist; 44 in. full length; $7\frac{1}{2}$ in. x-back; $20\frac{1}{2}$ in. to elbow; 31 in. to cuff; 36 in. chest; $32\frac{1}{2}$ in. waist; $38\frac{1}{2}$ in. seat.

Working Scale is $\frac{1}{3}$ Chest Measure plus 6 in.—18 in.

Chest Scale is Half Chest Measure—18 in.

THE DRAFT

Square both ways from O.

1 from O is $\frac{1}{2}$ working scale, plus $\frac{1}{4}$ in.

2 from 1 is $\frac{1}{2}$ in.

3 from O is the natural waist length plus $\frac{1}{4}$ in.

4 from 3 is $8\frac{1}{2}$ in. for seat line.

5 from O is the full length plus $\frac{1}{2}$ in.

Square across from all these points, excepting 1.

6 from 3 is $\frac{1}{2}$ in.; X from 4 is $\frac{1}{2}$ in.

Draw the centre back seam from O through 2 and 6 to X; then continue

down to a point $\frac{1}{4}$ in. in from 5 at the bottom.

7 from O is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; square up $\frac{1}{4}$ in. to 8.

Shape the back neck from 8 to O.

9 from O is $\frac{1}{4}$ of O to 1; square out. 10 is midway between O and 1; square out.

11 from 10 is the x-back plus $\frac{1}{4}$ in.; square up and down to locate 12 and 13.

14 from 13 is $\frac{1}{2}$ in.; square out $\frac{1}{4}$ in. to 15.

Draw the back shoulder seam from 15 to 8.

16 from 2 is $\frac{1}{3}$ chest scale.

17 from 12 is $\frac{1}{12}$ working scale less $\frac{1}{4}$ in.

Mark out a $\frac{1}{4}$ in. "step" at 17 and shape the back scye from 15 to the "step," as indicated.

18 is $\frac{1}{4}$ in. below 17.

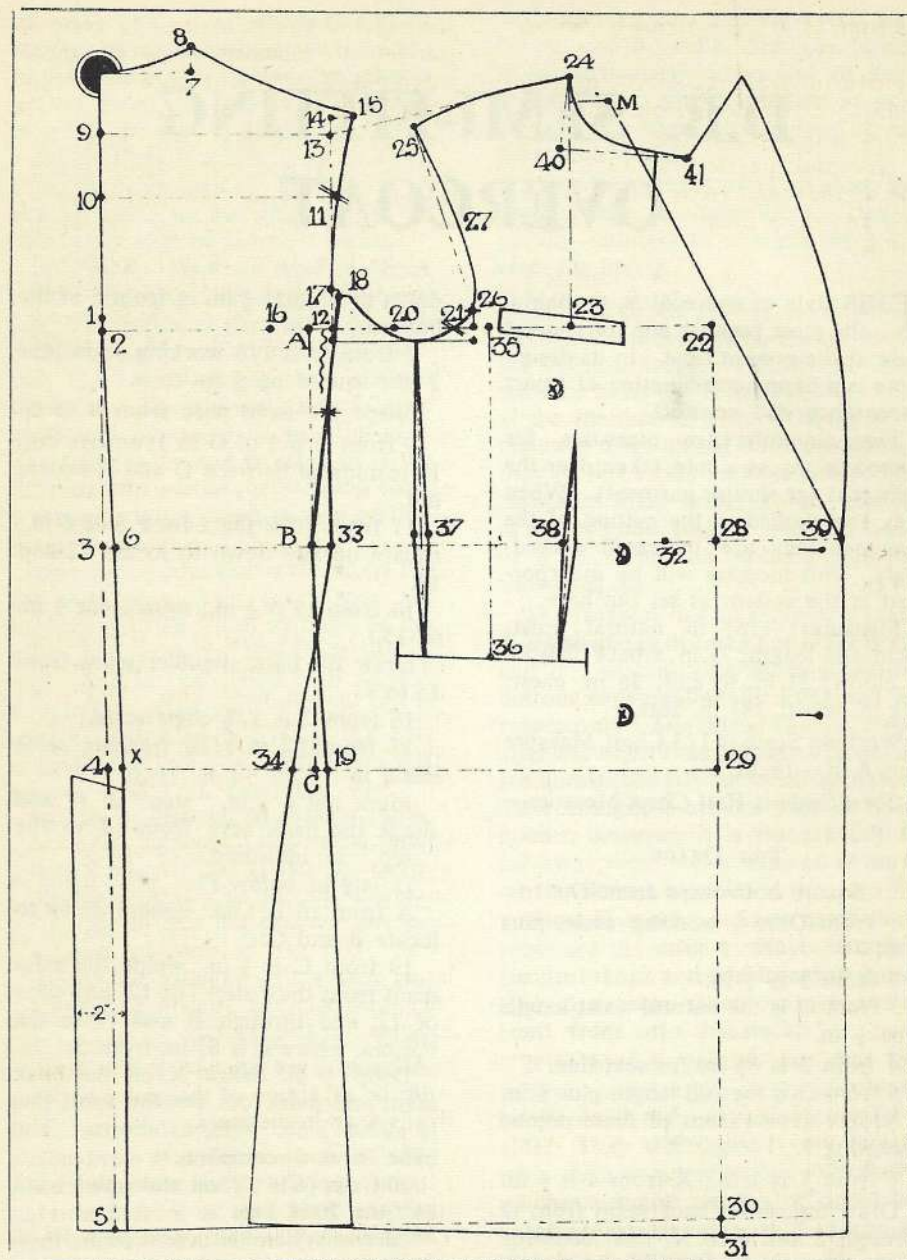
A from 16 is 1 in.; square down to locate B and C.

19 from C is $\frac{1}{2}$ in.; shape the side-seam from the "step" at 17, just clear of 12, and through B and 19 to the bottom, where it is $8\frac{1}{2}$ in. from 5.

Drop $\frac{1}{4}$ in. below X on the back seam and mark out for the vent; this is about 2 in. wide, as shown. The back is now complete.

20 from 16 is $\frac{1}{4}$ chest scale, plus $\frac{1}{4}$ in.; 21 from 20 is 3 in.

22 from 2 is half chest plus $4\frac{1}{4}$ in.



23 from 21 is $1\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.

Square up from 23 to 24, making the distance $\frac{1}{2}$ working scale plus $\frac{1}{4}$ in.

Draw a line from 24 to 13 and on this line measure from 24 to 25 the same as the back from 8 to 15, less $\frac{1}{8}$ in., and drop point 25 $\frac{1}{2}$ in. below the line.

26 from 21 is $\frac{1}{4}$ in.; draw a line from 26 to 25.

Drop $\frac{1}{2}$ in. below 26 and 12 and draw a line for the base of scye, lowered in this way for the overcoat.

Now shape the scye from 25 through 26, hollowing $\frac{1}{2}$ in. at 27, and continue round to 18, where a "step" is formed.

Square down from 22 to locate points 28, 29, 30 and 31; the last point is $\frac{1}{4}$ in. below 30.

32 from 6 is half waist measure plus $3\frac{1}{4}$ in.

33 from B is $1\frac{1}{3}$ of the amount between 32 and 28.

34 from 19 is the difference between the half chest and half seat measures, plus $\frac{1}{4}$ in. Shape the forepart side-seam from the "step" at 18 through 33 and 34 to the bottom opposite the back. The overlap represented at the bottom is $3\frac{1}{2}$ in.

35 from 21 is $\frac{1}{4}$ in.; square down to 36 a distance of 12 in. Point 36 marks the centre of side pocket.

Mark forward about 1 in. from 20 and mark the under-arm dart, as shown. 37 is placed $\frac{1}{2}$ in. above the waist line and the dart is suppressed $\frac{1}{2}$ in. at it.

38 from 37 is 5 in.; the front dart is taken out at 38, where it is suppressed $\frac{1}{4}$ in.

39 from 28 is 4 in.; square straight down to the bottom for the front edge.

Drop down $2\frac{1}{4}$ in. from 24 and place

the angle of square about $\frac{1}{2}$ in. behind the line to establish point 40; then mark out $5\frac{1}{4}$ in. to 41. Shape the gorge from 24 to 41.

Mark up for the lapel peak, as shown, and make the lapel about $5\frac{1}{2}$ in. wide at the top part; take a single seam gorge dart, as indicated.

Drop 1 in. from 24 and square out $1\frac{1}{4}$ in. to M; draw the crease line from M to 39. The top button-holes are marked $\frac{1}{2}$ in. below 39 and the lower ones are 6 in. down.

Note:—The arrangement of the side-seam overlap illustrated in the draft is that for the average overcoat of this style. The amount of "skirt," as it is called, is very largely a matter of taste; variations may be made accordingly.

The dropping of the "step" at 18 (forepart) below that at 17 is to allow the back to be eased in a little, as indicated by the wavy line. This is a plan adopted by some cutters. Balance marks should be placed at the side-seams, as shown by the arrows.

With regard to general size, the young cutter must remember that some overcoat materials are very thick and heavy. It may be necessary, in certain cases, to increase the size of the garment. This can be done by using a larger chest scale. Practice and experience will help the student to acquire judgment in this matter.

All seams are allowed in the draft, with the exception of the centre back: this is sewn in the mark.

The front sleeve pitch is marked at a point opposite 21 on the scye contour; the back one is located at 11. The sleeve system is described in the next diagram.

OVERCOAT SLEEVE

THOUGH the sleeve system illustrated for jackets is, as we have said, applicable to any overcoat with a standard shape scye, there are certain factors which have to be considered in the cutting of overcoat sleeves. We are, therefore, giving separate details for their construction.

One important thing to remember is that the overcoat sleeve has to be a little longer and a little wider than that of the jacket. The addition of $\frac{1}{2}$ in. is made to the measure taken from centre back to cuff for the jacket. Increase of width is worked out in the system.

We will take the measures quoted for the two previous drafts; those which we require for the sleeve are:— $8\frac{1}{4}$ in. x-back, the added $\frac{3}{4}$ in. being included; $20\frac{1}{2}$ to elbow and 31 to cuff. The working scale (18 in.) will be used for the draft.

SECTION A

Here we have a reproduction of the upper part of the overcoat shown in the diagram described. For the purposes of the sleeve draft, we have also marked the *lowered* pitch shown on the back of the overcoat which will follow. It will be seen, as we proceed, that the sleeve system is easily adapted to the two styles of over-garment.

A occupies the position of 11 on the D.B. draft and of E on the S.B. model. The lowered pitch mark is at C, $\frac{3}{4}$ in. below A. B marks the front pitch; 1 shows the dropped base of scye; 2 and 3 are the back and front shoulder points, respectively.

Section B.

Square lines from 0.

1 from 0 is the same as from 1 to A on Section A.

2 from 0 is the elbow length, plus $\frac{1}{2}$ in. and with the x-back deducted and the $\frac{1}{2}$ in. for seams allowed (as described earlier).

3 from 0 is the sleeve length (to cuff) plus $\frac{1}{2}$ in. and with the x-back deducted and the $\frac{1}{2}$ in. for seams allowed.

Square across from these points.

4 from 0, diagonally, is the same as the combined distances of A to 2 and 3 to B, measured direct, on Section A.

Square down from 4 to locate 5.

6 from 5 is $\frac{1}{3}$ scale plus 1 in. (this may be varied to taste).

7 from 5 is $1\frac{1}{4}$ in.; connect 7 to 6.

Now shape the hindarm from 0 through 2 to 6, giving a slight "round" between 0 and 2, as indicated.

8 is located at the crossing of the lines from 2 and 4.

9 from 8 is $1\frac{1}{4}$ in.; shape the forearm for the "fifty-fifty" type of sleeve from 4 through 9 to 7.

10 from 0 is $\frac{1}{6}$ scale plus $\frac{3}{4}$ in.; 11 from 10 is $\frac{1}{6}$ scale plus $\frac{3}{4}$ in.

Square up from 11 to 12, making the distance $1\frac{1}{2}$ in.

Shape the crown from 4 through 11 and 12 to 0, as shown.

The top-half is now complete. For the under-half, measure round the under-scye (B to A on Section A), ignoring the side-seam and the under-arm dart, and apply this measurement from 4 to 13, as indicated.

Make a seam "step" at 13 and then connect to 2; from this point continue to 6 as for the top-half.

Shape from 13 round to 4 for the

under-scye section, as shown. On the diagram the continuation of the contour is shown by the short dash line running into 4; a seam "step" is formed there.

The "fifty-fifty" sleeve is thus completed.

If a false forearm is required, add $\frac{1}{4}$ in. on the top-half from 4 to M and from 7 to N and draw the forearm seam through these points, as shown. For the under-half, reduce a similar amount from 4 to R and from 7 to S. Make a seam "step" at R and complete the under-half forearm.

We have thus designed the sleeve for the D.B. draft. For the S.B. one the same system is used, with the following differences:—

Continue the crown from 0 to X the amount of the distance between A and C, the lowered pitch.

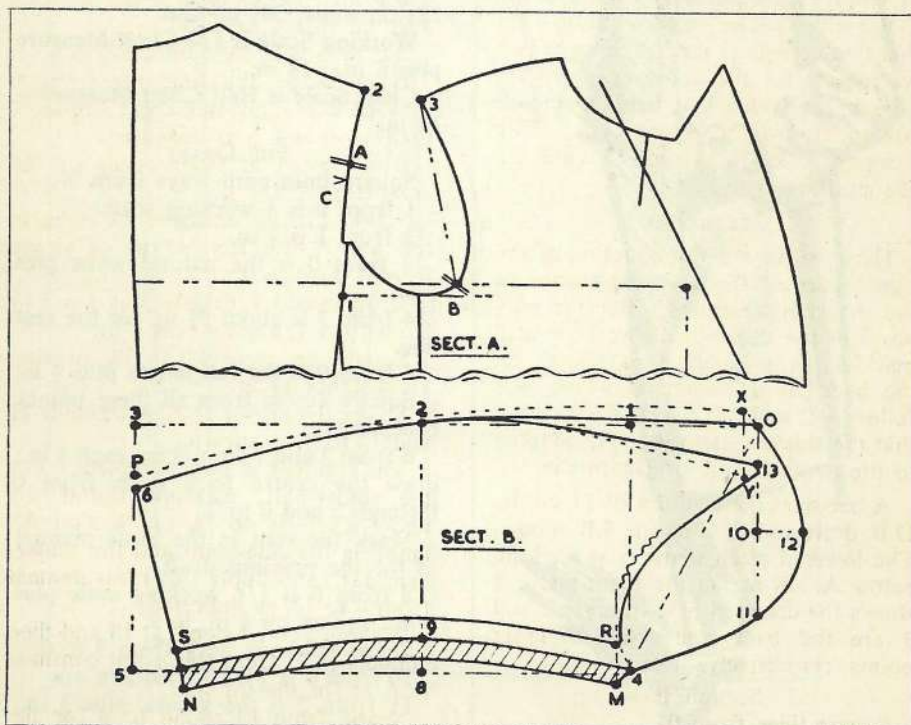
Mark out $\frac{1}{2}$ in. from 6 to P and draw the hindarm seam from X to P, as indicated by the dash line contour. This gives a slightly wider sleeve for the type of overcoat.

Mark across from X to Y on a line parallel with the line from O.

Shape the under-half from Y as shown by the dash lines; the hindarm seam at the lower part is the same as that of the first sleeve.

Either the "fifty-fifty" style or the false forearm may be adopted.

The under-half of both styles of sleeve is eased into the scye where marked by the wavy line.



S.B. OVERCOAT



THE overcoat depicted in this draft is not quite so shapely as the double-breasted model just described. It is really a development of the older Chesterfield overcoat, with a very moderate amount of shaping introduced at the waist. The fronts usually have a fly; but sometimes they are made for the buttons to show through.

Measures:— $16\frac{1}{2}$ in. natural waist; 43 in. full length; $7\frac{1}{2}$ in. x-back; $20\frac{1}{2}$ in. to elbow; 31 in. to cuff; 36 in. chest; $32\frac{1}{2}$ in. waist; $38\frac{1}{2}$ in. seat.

Working Scale is $\frac{1}{3}$ Chest Measure plus 6 in.—18 in.

Chest Scale is Half Chest Measure—18 in.

THE DRAFT

Square lines both ways from 0.

1 from 0 is $\frac{1}{2}$ working scale.

2 from 1 is $\frac{1}{2}$ in.

3 from 0 is the natural waist plus $\frac{1}{4}$ in.

4 from 3 is about $8\frac{1}{2}$ in. for the seat line.

5 from 0 is the full length plus $\frac{1}{2}$ in.

Square across from all these points, excepting 1.

6 from 3 and 7 from 5 are each $\frac{1}{2}$ in.; draw the centre back seam from 0 through 2 and 6 to 7.

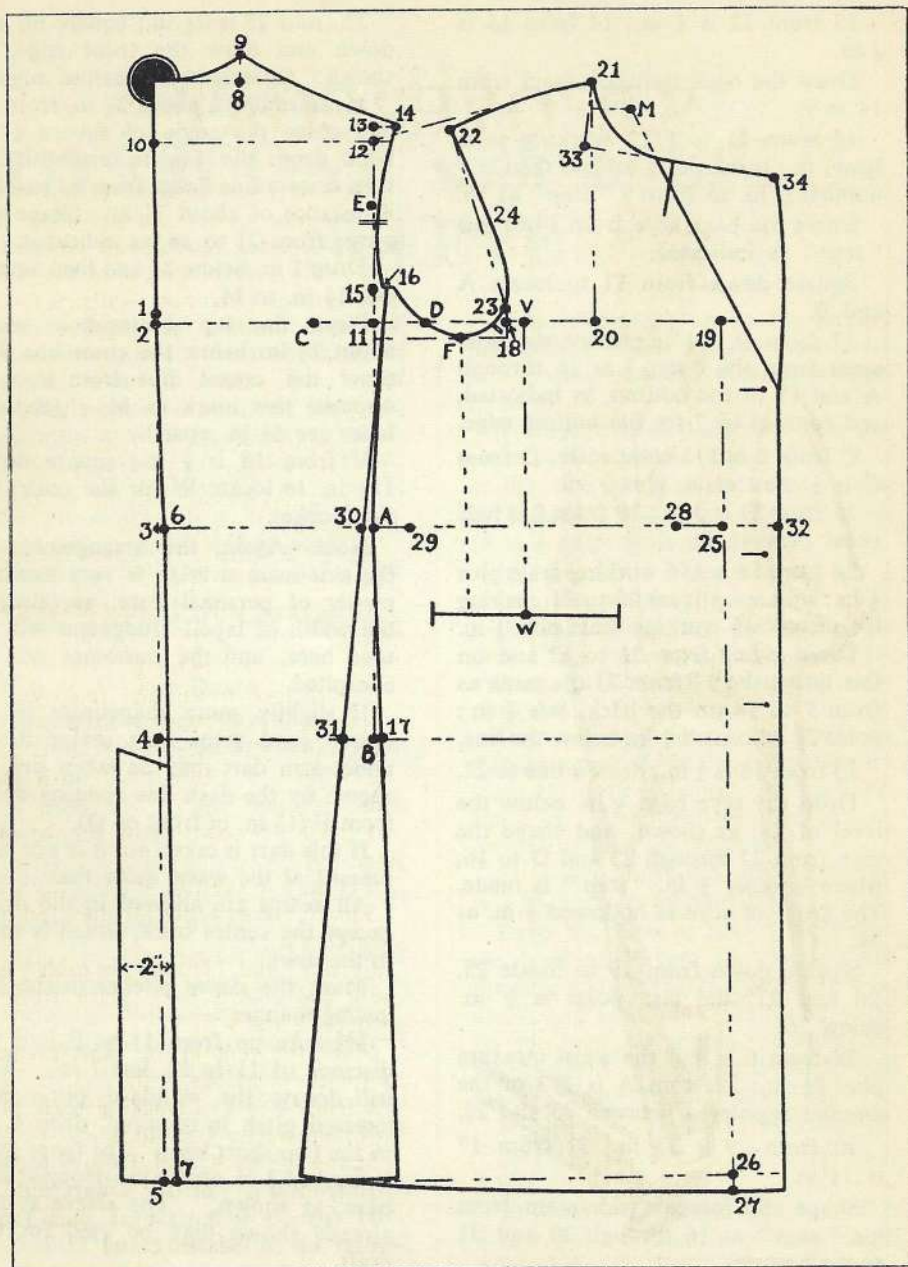
Mark the vent in the same manner as for the previous draft.

8 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{8}$ in.; square up $\frac{1}{2}$ in. to 9.

Shape the back neck from 9 to 0.

10 from 0 is $\frac{1}{4}$ of 0-1; square out.

11 from 2 is the x-back plus $\frac{1}{4}$ in.; square up to locate 12 and 13.



13 from 12 is $\frac{1}{2}$ in.; 14 from 13 is $\frac{1}{2}$ in.

Draw the back shoulder seam from 14 to 9.

15 from 11 is $\frac{1}{12}$ working scale less $\frac{1}{4}$ in.; mark out $\frac{1}{4}$ in. and then add another $\frac{1}{4}$ in. to form a "step" at 16.

Curve the back scye from 14 to this "step" as indicated.

Square down from 11 to locate A and B.

17 from B is $\frac{1}{4}$ in.; shape the side-seam from the "step" at 16 through A and 17 to the bottom, as indicated, and connect to 7 for the bottom edge.

C from 2 is $\frac{1}{3}$ chest scale; D from C is $\frac{1}{4}$ chest scale, plus $\frac{1}{4}$ in.

18 from D is 3 in.; 19 from 2 is half chest plus $4\frac{1}{2}$ in.

20 from 18 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; square up from 20 to 21, making the distance $\frac{1}{2}$ working scale plus $\frac{1}{4}$ in.

Draw a line from 21 to 12 and on this line make 22 from 21 the same as from 9 to 14 on the back, less $\frac{1}{4}$ in.; point 22 is located $\frac{1}{2}$ in. below the line.

23 from 18 is $\frac{1}{4}$ in.; draw a line to 22.

Drop the scye base $\frac{1}{4}$ in. below the level of 18, as shown, and shape the scye from 22 through 23 and D to 16, where another $\frac{1}{4}$ in. "step" is made. The front of scye is hollowed $\frac{1}{2}$ in. at 24.

Square down from 19 to locate 25, 26 and 27; the last point is $\frac{1}{2}$ in. below 26.

28 from 6 is half the waist measure plus $3\frac{1}{2}$ in.; 29 from A is $\frac{2}{3}$ of the amount registered between 25 and 28.

30 from 29 is $1\frac{1}{4}$ in.; 31 from 17 is $1\frac{1}{4}$ in.

Shape the forepart side-seam from the "step" at 16 through 30 and 31 to the bottom.

32 from 25 is $2\frac{1}{4}$ in.; square up and down and draw the front edge, as shown. Complete the bottom edge.

Measure down about $2\frac{1}{2}$ in. from 21 and place the angle of square $\frac{3}{8}$ in. back from the line to establish 33; then draw a line down from 33 to 34—a distance of about $7\frac{1}{2}$ in. Shape the gorge from 21 to 34, as indicated.

Drop 1 in. below 21 and then square out $1\frac{1}{4}$ in. to M.

Place the top button-hole mark about $2\frac{1}{2}$ in. below the chest line and draw the crease line from a point opposite this mark to M. (Button-holes are $5\frac{1}{2}$ in. apart).

V from 18 is $\frac{1}{4}$ in.; square down $11\frac{1}{2}$ in. to locate W for the centre of side pocket.

Note.—Again, the arrangement of the side-seam overlap is very much a matter of personal taste; so, also, is the width of lapel. Judgment will be used here, and the customer will be consulted.

If slightly more shapeliness is required (and some men prefer it) an under-arm dart may be taken out, as shown by the dash line running down from F ($1\frac{1}{2}$ in. in front of D).

If this dart is taken out it is not suppressed at the waist more than $\frac{1}{4}$ in.

All seams are allowed in the draft, except the centre back, which is sewn in the mark.

Mark the sleeve pitches in the following manner:—

Measure up from 11 to E half the distance of 11 to 12, less 1 in. This will locate the standard pitch; if a lowered pitch is required, drop $\frac{1}{4}$ in. to the two short lines. The front pitch is marked $\frac{1}{4}$ in. above the dropped scye base, as shown. The sleeve system already shown may be used for this draft.

LOOSE-HANGING OVERCOAT with a SPLIT SLEEVE

THIS is a very suitable style of over-garment for making up in tweed. It is cut full. The fronts are single-breasted and may be made with a fly or with the buttons through.

Measures:—17 in. natural waist; 43½ in. full length; 7½ in. x-back; 20 in. to elbow; 30 in. to cuff; 36 in. chest; 32½ in. waist; 38½ in. seat.

Working Scale is 1/3 Chest Measure plus 6 in.—18 in.

Chest scale is half Chest Measure—18 in.

THE DRAFT

Square lines both ways from 0.

1 from 0 is ½ working scale; 2 from 1 is ½ in.

3 from 0 is the natural waist length plus ¼ in.

4 from 0 is the full length plus ½ in.

5 is midway between 0 and 1; 6 is midway between 0 and 5.

Mark in ½ in. from 0 to 7 and draw the centre back seam from 7 to 6, continuing through to full length.

Place angle of square at 7, with one arm at 6 and square to 8.

8 from 7 is 1/6 working scale plus ½ in.; square up ¾ in. to 9 and shape the back neck to 7, as shown.

10 from 2 is the x-back measure plus 1 in. for this style of overcoat.

Square up to locate 11 and 12; 12 from 11 is ½ in.

Strike outwards ½ in. to 13, making that point a full ½ in. above the level of 12; draw the shoulder seam from 13 to 9.

It will be seen that the shoulder seam is thus placed higher than it is in the two previous overcoat drafts.

14 from 2 is ½ chest scale; 15 from 14 is ½ chest scale plus ½ in.

16 from 15 is 3 in.; 17 from 2 is ½ chest measure plus 3½ in.

18 from 16 is 1/6 working scale plus ½ in.; square up from 18 to 19, making the distance ½ working scale plus ½ in.

Draw a line from 19 to 11 and on this line mark 20 at the same distance from 19 as 13 is from 9 on the back, less ½ in. Also, drop point 20 to 1 in. below the line, as indicated.

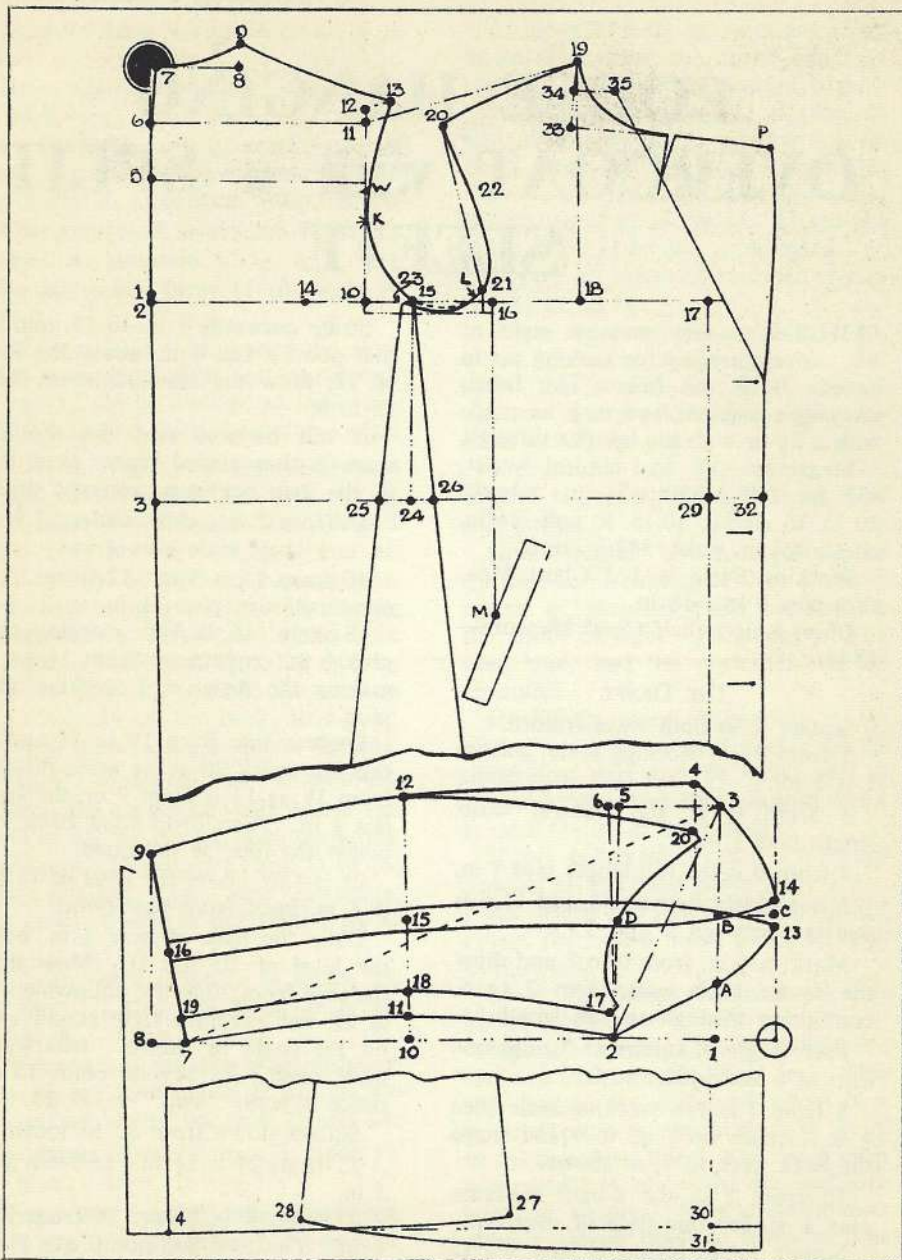
21 is ½ in. above the level of 16 and is ½ in. back from that point.

Drop the base of scye ½ in. below the level of 10 and 16. Now shape the scye from 20 to 21, hollowing ½ in. at 22, and continue right round to 13 on the back, as shown. Afterwards, mark over ½ in. beyond point 15 and make a seam "step," as at 23.

Square down from 15 to locate 24. 25 from 24 is 1½ in.; 26 from 24 is 1 in.

27 from 4 is 13 in.; 28 from 27 is 8 in. The two last points are placed ½ in. above the line squared from 4.

A FIRST COURSE IN GARMENT CUTTING



Draw the back side-seam from 15 through 26 to 27 and the forepart side-seam from the "step" at 23 through 25 to 28.

Square down from 17 to locate 29, 30 and 31; the last point is 1 in. below 30. Connect 31 to 28 by a gradual curve, as shown.

32 from 29 is $2\frac{1}{4}$ in.; square up $4\frac{1}{4}$ in. for the top button-hole position and square down for the front edge, connecting to 31 at the bottom.

Mark down $2\frac{1}{2}$ in. from 19 and place the angle of square $\frac{3}{8}$ in. behind the line to locate 33; from this point draw a line, with one arm of the square, out to P—a distance of 8 in.

Shape the gorge from 19 to P, as indicated. Take out $\frac{1}{4}$ in. gorge dart.

34 from 19 is $1\frac{1}{4}$ in.; 35 from 34 is $1\frac{3}{8}$ in.; draw the crease line from 35.

Square down 12 in. from 16 to M for the centre of the welted pocket.

Mark the standard back sleeve pitch $\frac{1}{4}$ in. below the line across from 5, as at W. The fashion, or lowered, pitch is at K— $1\frac{1}{4}$ in. below W.

The front pitch is marked $\frac{3}{4}$ in. above the dropped scye base, as at L.

THE SLEEVE

1 from 0 is the same as from W to 12, less 1 in.

2 from 1 is the same as from W to dropped scye line, less $\frac{1}{4}$ in.

3 from 2, diagonally, is the same as the combined distances of W to 13 and 20 to L, measured direct.

A from 3 is $1/3$ working scale plus 1 in.; B from A is $1/6$ working scale less $\frac{1}{4}$ in. Shape the crown, first of all, as described before, from 2 through C (squared from B) 4 from 3 is the same as K from W on the back.

Square down from 3 to 5 and drop $\frac{1}{2}$ in. to 6; place the angle of square at 2, with the short arm on 6, draw the lines 2-6 and 2-7-8.

7 is located by applying the sleeve measure, plus $\frac{1}{4}$ in., sweeping that amount (less x-back) forward, as indicated by the dash line.

8 is $1\frac{1}{2}$ in. below 7; square across to 9, making that point $1/3$ scale plus $1\frac{1}{2}$ in. from 8; connect 7-9 for the cuff.

10 from 8 is half 8-2 plus 1 in.

11 from 10 is 1 in.; draw the forearm seam, 2-11-7.

12 from 11 is $1/3$ scale plus 3 in.; draw the hindarm seam, 4-12-9.

Measure the front scye from the pitch mark at L round to 20; apply this amount on the sleeve from 2 to 13, adding $\frac{1}{4}$ in. to the measurement.

Measure back scye from W (not K) to 13; apply this amount from 3 to 14, adding $\frac{1}{2}$ in. to the measurement.

15 is midway between 10 and 12; 16 is midway between 7 and 9. Now allow $\frac{1}{8}$ in. (a full seam width) each side of 15 and 16 and draw the two portions of the split sleeve from 13 and 14 to the cuff, as shown.

For the under-half, 17 from 2, 18 from 11 and 19 from 7 are each $\frac{1}{4}$ in.; shape the forearm seam through these points.

Draw a line from 4, parallel with the line 1-3; on this line 20 is located, having been found by measuring the under-scye of the coat from K to the front pitch (including the overlap at 15-23) and applying this amount on the sleeve.

Make a seam "step" at 20 and shape the under-half from this to 17 and to just below 12. As a guide point, D is $\frac{1}{4}$ scale in from 2.

THE RAGLAN OVERCOAT



THE Raglan is constructed on general lines very similar to those of the loose-hanging garment we have just described. The difference is that the sleeve is taken right up into the shoulder; in fact, it becomes part of the shoulder. The top-half is cut in two sections.

There are various ways of constructing the sleeve for this coat; the most reliable, perhaps, is that known as the transfer method. This consists of cutting away the parts of the shoulder that are to be put into the sleeve. In the first instance, the coat is drafted as for the standard shoulder.

Measures: 17 in. natural waist; 44 in. full length; $7\frac{1}{2}$ in. x-back; $20\frac{1}{2}$ in. to elbow; 31 in. to cuff; 36 in. chest; $32\frac{1}{2}$ in. waist; $38\frac{1}{2}$ in. seat.

Working Scale is $\frac{1}{3}$ Chest Measure plus 6 in.—18 in.

Chest Scale is Half Chest Measure—18 in.

THE DRAFT

Square lines from 0.

1 from 0 is $\frac{1}{2}$ working scale; 2 from 1 is $\frac{1}{4}$ in.

3 from 0 is the natural waist length plus $\frac{1}{4}$ in.

3x from 0 is the full length plus $\frac{1}{2}$ in.

Square across from 2, 3 and 3x.

4 from 0 is $\frac{1}{4}$ of 0-1 plus $\frac{1}{4}$ in.; square across.

5 from 0 is $\frac{1}{4}$ in.; connect to 4 and continue down for the centre back to 3x. Mark the vent, if required.

Place the angle of square at 5, with

one arm touching 4 and square out to 6— $1\frac{1}{6}$ working scale plus $\frac{1}{8}$ in.; square up $\frac{7}{8}$ to 7 and shape the back neck to 5.

8 from 2 is the x-back plus 1 in., square up to locate 9 and 10.

10 from 9 is $\frac{7}{8}$ in.; 11 from 10 is $\frac{3}{4}$ in.; draw the standard shoulder seam as indicated by the dash line contour.

12 from 2 is $\frac{1}{2}$ chest scale plus $\frac{1}{4}$ in.; 13 from 12 is $\frac{1}{4}$ chest scale plus $\frac{1}{4}$ in.; 14 from 13 is 3 in.

15 from 2 is half chest measure plus $4\frac{1}{4}$ in.

16 from 14 is $1\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; square up to 17, making the distance $\frac{1}{2}$ working scale plus $\frac{1}{4}$ in.

Draw a line from 17 to 9; measure from 17 to 18 the same amount as from 7 to 11 on the back (*no deduction is made this time*). Drop 1 in. below the line for the final location of point 18. Draw standard shoulder as dash line.

B from 14 is $\frac{1}{2}$ in.; draw a line from B to 18; mark T at 1 in. from 14.

Drop the base of scye $\frac{1}{2}$ in. below 8 and 14, as shown.

Now shape the standard scye from 18 to T (see dash contour), hollowing $\frac{1}{2}$ in. in front of the line, continue to the dropped scye base and right round to 11, as indicated. Notice that the back scye contour is slightly in front of the line 8-9.

19 from 13 is $\frac{1}{2}$ in.; square down to locate 20.

21 from 20 is $1\frac{1}{8}$ in.; 22 from 20 is 1 in.

Draw the side-seam of back from 13 through 22 to M; and the side-seam of forepart from 19 through 21 to N. Point M and N are just above the line squared across from 3x.

Square down from 15 to locate 23 and 24; drop $\frac{1}{4}$ in. to 25.

H from 17 is $1\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.

Curve a continuation of the centre line from 15 to H; on this continuation mark down $1\frac{1}{6}$ working scale from H to G.

26 from G is $1\frac{1}{4}$ in.; 27 from 15, 28 from 23 and 29 from 25 are each $2\frac{1}{4}$ in. Draw the front edge as shown and complete the bottom edge from M to 3x and N to 29.

What we might call the basic draft has now been made.

We will draw attention to the style of the gorge. This is designed for a garment which buttons up to the neck, and a small stand-and-fall collar is attached. There are, therefore, no lapels. This is a style that has become very popular for Raglans.

PREPARATION OF THE RAGLAN SHOULDER

On the back neck, mark back $\frac{1}{4}$ in. from 7 to A; at the gorge, mark down 1 in. from 17 to C.

Now mark the pitches—the front one on a line struck up on a slant from 14; the back one at F, 3 in. up from 8.

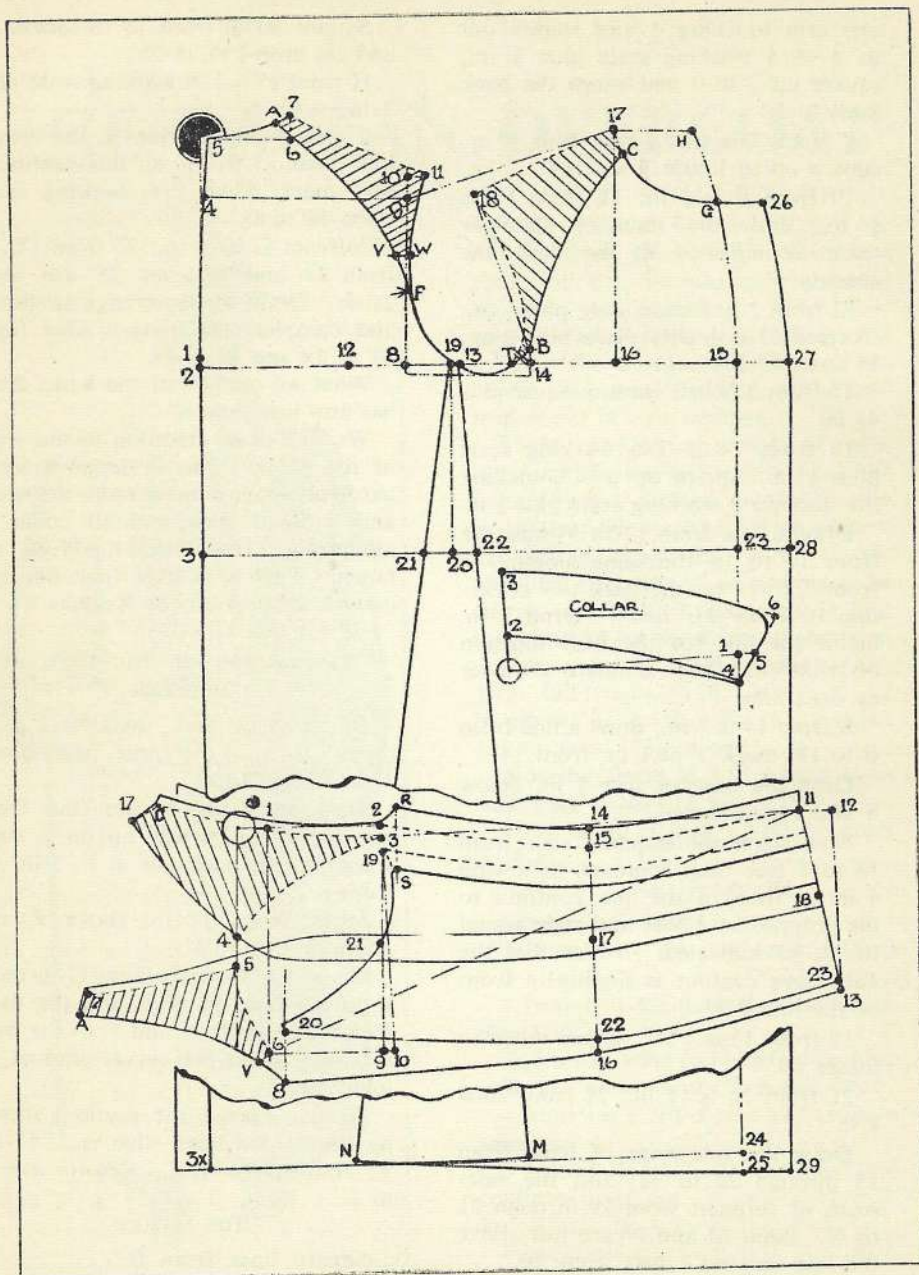
Mark W at $1\frac{1}{2}$ in. above F and strike in $\frac{1}{4}$ in. to V.

Shape the forepart from C through B to the base of scye, and the back from A through V and F to the base of scye. Make the curves gradual, as indicated.

Next, cut away the portions shown by the shaded lines—that is, C-17-18-T; and A-7-11-W-V. *Do not extend to F.*

THE SLEEVE

Square lines from 0.



1 from 0 is $1\frac{1}{4}$ in. less than from W to 9 of the scye.

2 from 1 is the same as from W to 8 of scye, less $\frac{1}{4}$ in.

Take the portion cut away from the forepart shoulder and place it to the sleeve with point T at $\frac{1}{2}$ in. inside point 2, as shown at 3; allow 18 to fall on the top line from 0, as shown at 4. Points 17 and C are thus established at the front.

The front contour of the sleeve is then marked from just outside point 2, as shown; it is a full $\frac{1}{2}$ in. in front of 3 and C; join to 17 as indicated. 5 from 4 is $1\frac{1}{4}$ in.

Now take the back portion and place it in position with 11 located at 5 and W (not V) on the line from 1, as shown at 6. Points 7 and A are thus established.

Then continue the back part of sleeve from V to 8 the amount registered between V and F on the coat scye.

Square down from 6 to locate 9 on the line from 2; drop $\frac{1}{2}$ in. to 10. Connect 10 to 2 and square down by the line so formed to 11 and 12.

11 is found by applying the sleeve length measure (to cuff) plus $\frac{1}{4}$ in., sweeping forward from 6, as shown by the dash line. Make the deduction of the x-back and the allowance for seams, as described earlier.

12 from 11 is $1\frac{1}{2}$ in.; square back to 13, $1\frac{1}{3}$ scale plus $1\frac{1}{4}$ in. (or to taste). Connect 11-13 for the cuff.

14 is midway between 2 and 11 and is placed just inside the line.

15 from 14 is 1 in.; shape the forearm from 2 through 15 to 11.

16 from 15 is $1\frac{1}{3}$ scale plus 3 in.; draw the hindarm from 8 through 16 to 13.

17 is midway between 14 (not 15) and 16; 18 is midway between 11 and 13. Now mark the top-half seams full $\frac{3}{8}$ in. each side of 17 and 18. A similar allowance is made beyond points 5 and 7 as that made beyond C and 3.

Complete the top-half sections, as indicated.

For the under-half, measure round the under-scye from the front pitch to F (including the overlap at 13-19) and apply this from 19 (1 in. inside 2) to 20, which is located on a line struck from 8 parallel with the line 1-6. 21 from 19 is $1\frac{1}{6}$ working scale plus 1 in.; curve the scye part of under-half from 19, through 21 to 20, forming the customary seam "steps"

We have thus outlined the fifty-fifty sleeve. If a false forearm is required, mark out $\frac{1}{4}$ in. from 2 to R and continue down the forearm as indicated. Mark back $\frac{1}{4}$ in. for the under-half from 19 to S and continue downwards parallel with the top-half. Notice that points R and S are at the same level—this is important.

THE COLLAR

Square lines from 0.

1 from 0 is the measure round the half neck from 5 to 7 plus 17 to G.

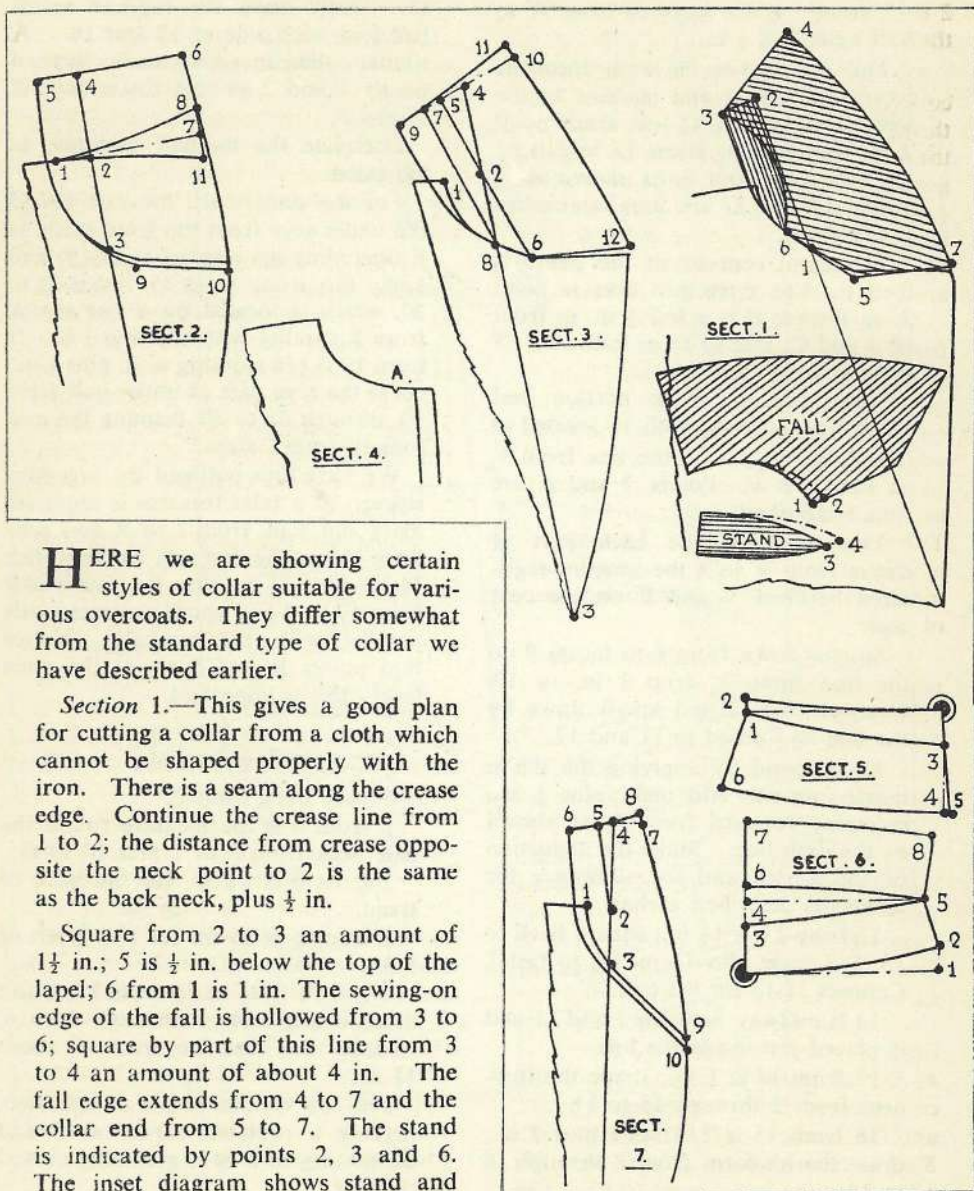
2 from 0 is $1\frac{1}{4}$ in. for the back of stand.

3 from 2 is $2\frac{1}{2}$ in. for the depth of fall.

4 from 1 is $1\frac{1}{4}$ in.; 5 from 1 is $\frac{1}{4}$ in.; draw a line from 4 through 5 to 6, making the distance from 5 about $1\frac{1}{4}$ in.

Join the various points as indicated, making a rounded corner at 6 and connecting to 3 by a gradually curved contour.

OVERCOAT COLLARS



HERE we are showing certain styles of collar suitable for various overcoats. They differ somewhat from the standard type of collar we have described earlier.

Section 1.—This gives a good plan for cutting a collar from a cloth which cannot be shaped properly with the iron. There is a seam along the crease edge. Continue the crease line from 1 to 2; the distance from crease opposite the neck point to 2 is the same as the back neck, plus $\frac{1}{2}$ in.

Square from 2 to 3 an amount of $1\frac{1}{2}$ in.; 5 is $\frac{1}{2}$ in. below the top of the lapel; 6 from 1 is 1 in. The sewing-on edge of the fall is hollowed from 3 to 6; square by part of this line from 3 to 4 an amount of about 4 in. The fall edge extends from 4 to 7 and the collar end from 5 to 7. The stand is indicated by points 2, 3 and 6. The inset diagram shows stand and

fall. Dot-dash lines give the actual crease, the seam being diverted from 2 to 1 and 4 to 3. It will thus clear the lapel break.

Section 2.—Here we have an Ulster collar. Strike the lapel crease line through 2, which is $1\frac{1}{4}$ in. from 1, the neck point. 3 is located at the gorge; 4 from 2 is the back neck plus $\frac{1}{2}$ in. Square 5 and 6 by the crease line; 5 from 4 is $1\frac{1}{2}$ in.; 6 from 4 is $4\frac{1}{2}$ in. Square from 2 to 7 the same amount as 4-6; 8 from 7 is $1\frac{1}{4}$ in.

Shape front of collar from 8 to 10, for the fall, and from 1 to 9 for the sewing-on edge. Draw from 1 to 8 for the seam and from 9 to 10 for the end, overlapping lapel. For the back section make 7 to 11 an amount of $1\frac{1}{4}$ in.; draw sewing-on edge from 5 to 1 and the fall edge from 6 to 11. The seam is from 1 to 11. The collar is thus cut in two sections, a seam falling in line with the coat shoulder seam of coat.

Section 3.—An adaptable collar, which can roll in the usual way or button up to the neck. The gorge is fairly high; the step of lapel is raised very slightly; when the lapel is turned over the step run goes downwards a little.

1 to 2 is $1\frac{1}{4}$ in.; draw the crease line through, as shown from 3. 4 from 2 is the back neck plus $\frac{1}{2}$ in.; sweep from 4 in the direction of 7. Draw a line from 5 (1 in. from 4) through 2 to locate 6; 7 from 5 is $\frac{3}{4}$ in.; draw a line from 7 to 8 on the crease line. 9 from 7 is $1\frac{1}{4}$ in.; 10 from 7 is $4\frac{1}{2}$ in.; 11 from 10 is $\frac{3}{4}$ in. Draw the centre seam from 9 through 7 to 11 and the sewing-on edge from 9 through 8 to 6; connect 6 to 12 and draw fall edge from the latter point to 11. The

line 7-8 is the crease edge when the collar is lying flat; 5-6 is the crease edge when buttoned up to the neck.

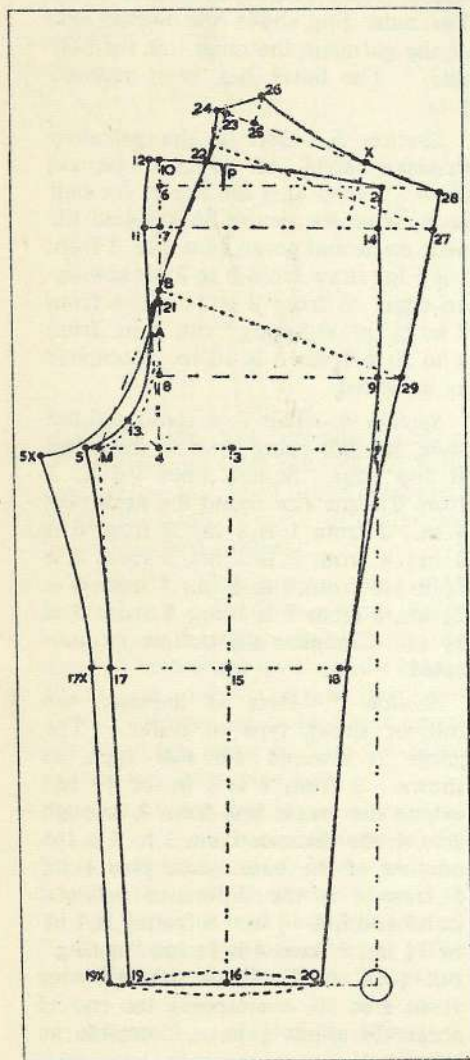
Section 4.—This illustrates the forepart for the collars shown in Sections 5 and 6. A notch is made at A, the centre front, where collar ends meet. The outer line shows the button side of the garment, the inner line the hole side. The latter has been reduced $\frac{1}{4}$ in.

Section 5.—Here is the so-called Prussian style of collar. Square 0-1-4. 1 from 0 is the size of the half neck, from the centre back round the neck circle and gorge, plus $\frac{1}{2}$ in. 2 from 1 is $\frac{1}{2}$ in.; draw from 0 to 2 for sewing-on edge. 3 from 0 is $1\frac{1}{2}$ in.; 4 from 3 is $2\frac{3}{4}$ in. "Spring" out $\frac{1}{4}$ in. from 4 to 5; 6 from 5 is 10 in. Complete as indicated.

Section 6.—This is a stand-and-fall style, the fall being sewn to the stand at top edge. Square lines 0-1-7. 1 from 0 is the size round the neck plus $\frac{1}{2}$ in. 2 from 1 is 1 in.; 3 from 0 is 2 in.; 4 from 3 is 1 in.; 5 from 4 is $7\frac{1}{4}$ in.; 6 from 4 is $\frac{3}{4}$ in.; 7 from 6 is $2\frac{1}{4}$ in.; 8 from 7 is 8 in.; 8 from 5 is $2\frac{3}{4}$ in. Complete the outline as indicated.

Section 7.—Here is depicted the roll, or shawl, type of collar. The gorge is lowered for this type, as shown. 2 from 1 is 1 in. or $1\frac{1}{4}$ in.; extend the crease line from 3 through 2 to 4; the distance from 2 to 4 is the amount of the back neck, plus $\frac{1}{2}$ in. 5 from 4 is the difference between stand and fall— $\frac{1}{2}$ in. 6 from 5 is 1 in. or $1\frac{1}{4}$ in.; 7 from 4 is $1\frac{1}{4}$ in.; "spring" out $\frac{3}{4}$ in. to 8. Draw the fall edge from 8 to 10, overlapping the end of gorge (9) about $\frac{1}{4}$ in. Complete as shown.

CORPULENCE



THE term corpulement is usually applied to that type of figure in which the waist measure exceeds that of the chest. There are many different kinds of corpulement. In some, the waist is larger than the seat also; in others, the waist may be the same girth as the chest but may show a development in front which is not in proportion to the general size.

It will be realised that treatment of all the various kinds of waist development (increment as it is called) is not possible in a book of this kind. The more standard type of corpulement will be dealt with and details of the changes necessary for pattern construction will be explained.

Instructions for drafting trousers for a corpulement figure will be given in this chapter. The drafting of coats, waistcoats and overcoats for such a figure will be discussed at a later stage. In the construction of trousers the amount of what is termed the corpulement disproportion will be assessed by comparison of the waist and seat measures; in that of the other garments mentioned, comparison will be made between the chest and waist measures.

TROUSERS FOR CORPULEMENT FIGURE

For trousers, the generally accepted proportionate difference between the waist and the seat measures is 6 in. This may be taken as a reliable basis of calculation, though it must not be

regarded as an unalterable factor. As has been said, the human form has a number of varieties and no hard-and-fast rules can be laid down concerning its development.

The present draft is for a figure measuring 45 in. seat. If the figure were proportionate, its waist measure would be 39 in.; but it is, in this case, 48 in. The difference, then, between the proportionate waist and the actual waist is 9 in. This amount is referred to as the *disproportion* and will be applied to the construction of the draft.

Measures: 42 in. side seam; $28\frac{1}{2}$ in. leg; 48 in. waist; 45 in. seat; 24 in. knee; 20 in. bottom.

Scale is Half Seat Measure— $22\frac{1}{2}$ in.

TOPSIDE

Draw the main construction line, 0-1-2.

1 from 0 is the leg length plus $\frac{1}{4}$ in.

2 from 0 is the side-seam length plus $\frac{1}{4}$ in.

Square across from these points.

3 from 1 is $\frac{1}{3}$ scale; 4 from 3 is $\frac{1}{6}$ scale.

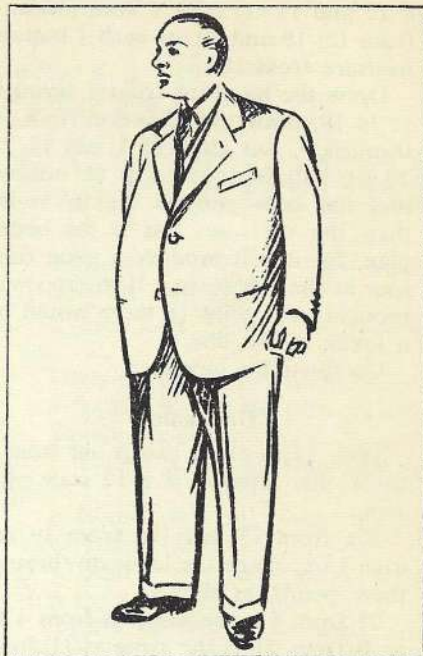
5 from 4 is $\frac{1}{6}$ scale; no $\frac{1}{4}$ in. addition to this section is made in the case of disproportion because the thigh, the region which this quantity covers, does not usually increase in comparison with the seat.

Square up from 4 to 6, on the line from 2.

7 from 6 to $2\frac{1}{2}$ in.; this distance is increased slightly, for the most prominent part of the front waist in a figure of this kind is lower than in the normal.

8 from 4 is $\frac{1}{6}$ scale; square out to locate 9.

10 from 6 is $\frac{1}{6}$ of the disproportion ($1\frac{1}{2}$ in.).



11 from 7 is half of the above amount; 12 from 10 is a little more than half 7-11.

Halve the angle at 4 and make 13 from 4, on a slanting line, $\frac{1}{2}$ the distance between 4 and 5 plus $\frac{1}{8}$ in.

Draw a line from 4 to 11 and on this line mark A at 6 in. from 4. Curve the front fall as indicated, from 12 through 11, A and 13 to 5.

Take out "dress" by marking back $\frac{5}{8}$ in. from 5 to M and drafting as the dash lines.

14 from 11 is $\frac{1}{4}$ waist measure plus $\frac{1}{4}$ in.; "spring" out $\frac{1}{4}$ in. at 2 and connect to 14 and to 12, as indicated. A small dart is taken out at P, about 4 in. from 12; this is a good feature in trousers for corpulent men.

Square down from 3 to locate 15 and 16.

17 and 18 are each $\frac{1}{4}$ knee measure from 15; 19 and 20 are each $\frac{1}{4}$ bottom measure from 16.

Draw the leg-seam from 5 through 17 to 19; draw the side-seam from 14 through 9, just clear of 1 and 18, to 20, as indicated. It will be noticed that the knee will be slightly wider than the measure; this is the better plan, for it will produce a good contour at the side-seam. If the run was brought into point 18 there would be a break in the line.

Complete the topside.

UNDERSIDE

With 17 as pivot, sweep out from 5 to 5x; the distance is $\frac{1}{12}$ scale plus $\frac{1}{4}$ in.

17x from 17 and 19x from 19 are each 1 in.; shape the leg-seam through these points, as shown.

21 from 8 is the same as from 4 to 8; B from 21 is the same as 11 from 7.

Draw the seat line from M through B to 22, which is established on the top of the topside, and continue to 23, which is $2\frac{1}{4}$ in. above 22.

"Spring" out $\frac{1}{4}$ in. from 23 to 24 and mark back 2 in. from 24 to 25. Square up $1\frac{1}{2}$ in. from 25 to 26.

With 18 as pivot, sweep out from 14 to 27 and from 2 to 28; extend the line from 9 to 29.

Measure the topside waist from 11 to 14, place this amount at a point about 1 in. above 22 and continue to 27 (see dash line) half the waist measure plus 1 in.

Measure the topside from 8 to 9, place this amount at B and continue to 29 (see dash line) half the seat measure plus $2\frac{1}{2}$ in.

Shape the seat seam from 24 through 22 and B and continue to 5X,

hollowing as shown. Draw the side-seam from 28 through 27 and 29, running in just above the level of 18 and continuing to 20 in exact line with the topside.

For trousers of these measures it is not necessary to take out a dart in the waist of the underside. The position for such a dart, however, is indicated by the dash line at X (about $4\frac{1}{4}$ in. from 28). If the seat measure is the same as the waist, or a little larger, it is better to take out a small dart here. When this is done points 27 and 28 will be farther out; the waist will be measured up with $1\frac{1}{4}$ in. added instead of 1 in.—this allows for a $\frac{1}{4}$ in. dart.

Note:—In certain cases the customer may ask for the side pockets to be placed a little forward—as stout men often do. The topside waist should then be made $\frac{1}{4}$ waist measure *only* from 11 to 14.

Notice the slight round on the topside between points 14 and 9; this is the correct contour for that part—but the round should never be exaggerated.

The dash lines at the bottom show the contours of topside and underside for plain bottoms, as described in the normal trousers draft.

It is not often that very stout men ask for pleated trousers, though some insist on this style. For such customers it is advisable to have only one pleat, located a little way back from P and made about $1\frac{1}{2}$ in. deep. The allowance for it will be made in the way already described in the pleated trousers draft.

Arrangement of the disproportion follows the lines given for the present corpulent draft.

WAISTCOAT

FOR CORPULENT FIGURE

ONE thing that will be noticed in connection with this draft is the way in which the two scales work out for the various proportions.

Large figures do not necessarily develop in regular ratio to the chest and waist size. The advantage of the two scales is that the working scale provides the proportions not related to the chest and waist, whilst the chest scale deals directly with the first of those two circumferences. The waist measure is applied to its own area.

Measures: 18 in. natural waist; 9 in. x-back (as for jacket); 14 in. opening; 29 in. front length; 48 in. chest; 51 in. waist.

Working Scale is $\frac{1}{3}$ Chest Measure plus 6 in.—22 in.

Chest Scale is Half Chest Measure—24 in.

The amount of disproportion is found in very much the same way as for trousers—except that for the waistcoat we are dealing with the chest and waist measures. The proportionate waist for a 48 in. chest is 44 in.; this waist is 51 in.; the difference between the proportionate and the actual waist is 7 in. This last amount, then, is the *disproportion*.

THE DRAFT

Square lines both ways from 0:
1 from 0 is $\frac{1}{2}$ working scale.

2 from 0 is the natural waist length plus $\frac{1}{4}$ in.

2x from 2 is $2\frac{1}{4}$ in. (an average length for this size).

3 from 2 is $\frac{1}{4}$ in.; 3x is level with 2x.

Draw the centre back seam, 0-1-3-3x.

4 from 0 is $\frac{1}{4}$ of the distance 0-1.

Square across from 1, 2, 2x, and 4.

5 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{2}$ in.

6 from 5 is 1 in.; shape the back neck from 6 to 0.

7 from 1 is $\frac{1}{4}$ chest scale; 8 from 1 is the x-back measure.

Square up from 8 to locate 9 and 10, the latter point being $\frac{1}{2}$ in. above 9. Draw the back shoulder seam from 10 to 6.

11 from 7 is $\frac{1}{4}$ chest scale; 12 from 11 is $1\frac{1}{2}$ in.

13 from 1 is $\frac{1}{2}$ chest measure plus $1\frac{1}{2}$ in.

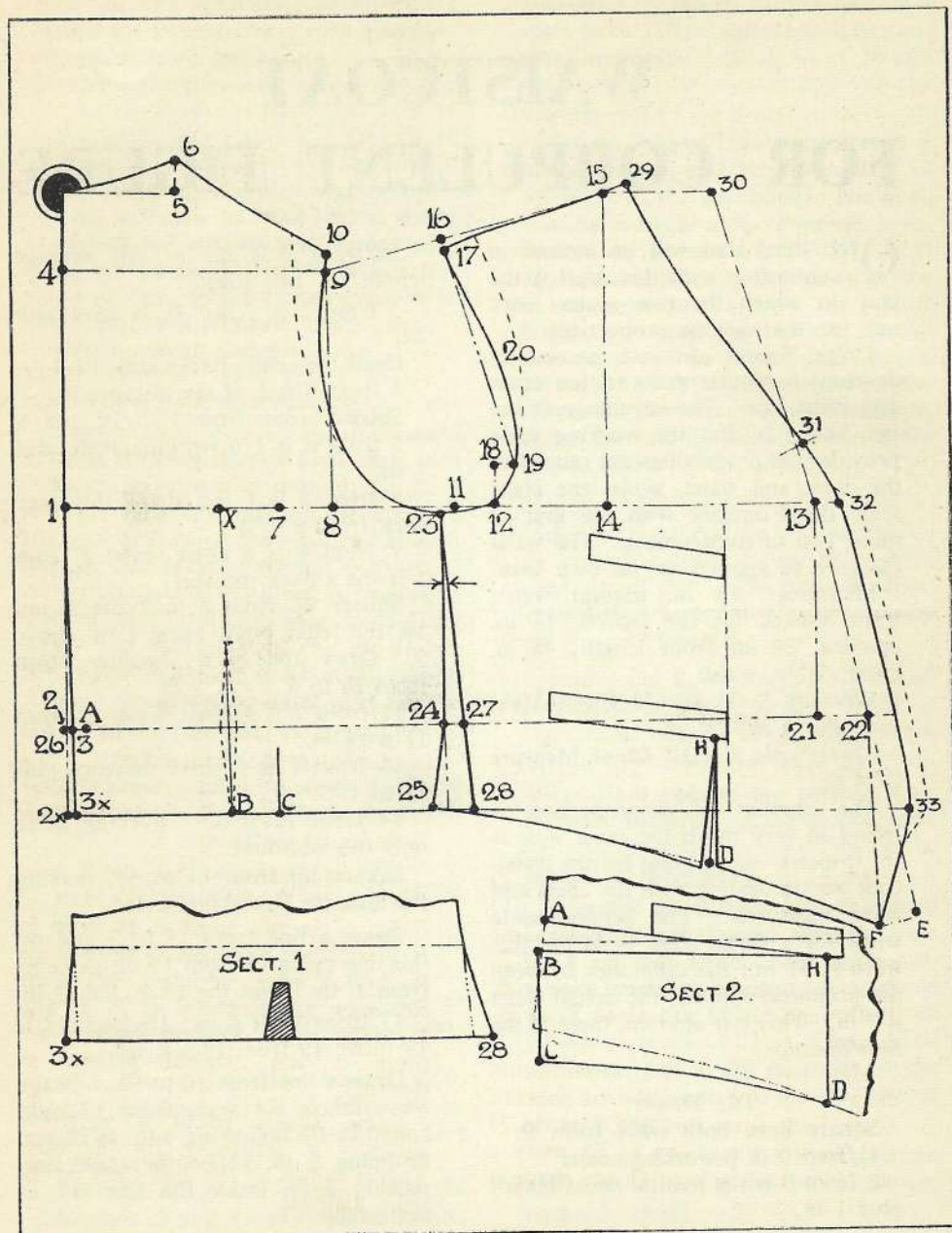
14 from 12 is $\frac{1}{6}$ working scale only (no addition).

Square up from 14 to 15, making the distance $\frac{1}{2}$ working scale.

Draw a line from 15 to 9 and on this line make 16 from 15 the same as from 6 to 10 on the back, less $\frac{1}{4}$ in.

17 from 16 is $\frac{3}{8}$ in.; 18 from 12 is $1\frac{1}{2}$ inch.; 19 from 18 is $\frac{3}{4}$ in.

Draw a line from 16 to 19. Shape the armhole (or scye) from 17 right round to 10, hollowing $\frac{1}{4}$ in. at 20 and dropping $\frac{1}{4}$ in. below the chest line, passing $\frac{3}{8}$ in. inside the line 8-9, as indicated.



Square down from 13 to locate 21 on the waist line.

22 from 21 is $\frac{1}{4}$ in. disproportion less $\frac{1}{4}$ in.

Draw a line from 13 through 22, in the direction of E.

23 from 11 is $\frac{1}{2}$ in.; square down to 24 and beyond.

"Spring" out $\frac{1}{2}$ in. to establish 25; 23-24-25 is the forepart side-seam.

A from 3 is $\frac{1}{2}$ in.—this is the allowance for a dart, as illustrated at x-b.

Apply half the waist measure plus $1\frac{1}{2}$ in. from 22 to 26. It will be found that this point falls on 2 of the back construction line. The amount registered between A and 26 indicates a shortness in the waist contour; this amount is overlapped at the side-seams, from 24 to 27. The back side-seam is thus 23-27-28, the last point being found by continuing through 27.

Extend the forepart shoulder from 15 to 29, an amount of 1 in.; and square out $1\frac{1}{6}$ working scale from 15 to 30. Draw a line from 30 to 13. Now apply the opening measure, less the width of back neck, plus $\frac{1}{2}$ in. for seams, from 29 to 31. The last point is located just outside the line 30-13. Continue to E, the front length plus $\frac{1}{2}$ in.

Sweep back from E to locate F, which is squared down from 22.

32 from 13 is $\frac{3}{4}$ in.; 33 is the same amount in front of the line 13-22-E. Draw the opening and front edge from 29 through 31, 32 and 33 to F, as indicated.

Mark back about $4\frac{1}{2}$ in. from 22 and draw a line for the front of pockets. Mark back from this line $\frac{1}{2}$ in. to H and draw a line down to D; mark a dart $\frac{1}{2}$ in. each side of D and shape it to H, as shown.

Place balance marks at the side-seams, as arrows: complete the bottom edges. Allow button-catch on the right forepart, as shown by dash lines.

ADDITIONAL NOTES ON THE DRAFT

The dart at B-X is optional, though it will be found to improve the appearance of waistcoats for figures of this kind. However large the waist circumference may be, and however much development at the front, there is, in most corpulent figures, a relative hollow at the back. If back straps are preferred, the overlap is still made at 24-27.

Sometimes a small gusset is inserted at the bottom of the back, as at C (7 in. from 3x). The effect of this is illustrated on *Section 1*, where the gusset is shown inserted and 3x and 28 are, consequently, moved outwards. This will give extra length to the bottom edge—a good feature in a waistcoat for a large figure, especially for one with prominent seat.

The dart at D-H may be taken out as shown on the main diagram; or it may be closed (in the pattern) and the mouth of the pocket cut along. This is indicated on *Section 2*.

Cut the pattern at the pocket level from A to H; fold out the dart at D-H. This will cause A to drop to B; it will then be necessary to re-shape the bottom edge and lower part of the side-seam as illustrated at B, C and D. (The small dot-dash outlines are those of the original pattern as drafted).

Some houses adopt a narrower shoulder in waistcoats for big men. This is shown by the dash lines on the main diagram.

CORPULENT LOUNGE JACKET

THE basis of the system for drafting a lounge for the corpulent figure is the same as that shown for the waistcoat in the preceding draft. The disproportion is arranged in very much the same way, and the extra material is located at the positions where it is most needed.

Measures: 18 in. natural waist; 29 in. full length; 9 in. x-back; $21\frac{1}{2}$ in. to elbow; 32 in. to cuff; 48 in. chest; 52 in. waist; 53 in. seat.

The disproportion is 8 in.—the difference between the normal waist (44 in.) and the actual waist (52 in.).

Working Scale is $\frac{1}{3}$ Chest Measure plus 6 in.—22 in.

Chest Scale is Half Chest Measure, 24 in.

THE DRAFT

Square lines from 0.

1 from 0 is $\frac{1}{2}$ working scale.

2 from 0 is the natural waist length, plus $\frac{1}{4}$ in.

3 from 2 is $8\frac{1}{4}$ in. for seat line.

4 from 0 is the full length, plus $\frac{1}{2}$ in.

5 from 0 is $\frac{1}{4}$ of 0 to 1; 6 is midway between 0 and 1.

Square across from all these points.

7 from 2 and 8 from 4 are each $\frac{1}{2}$ in.; draw the centre back, 0-1-7-8.

9 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; square up $\frac{1}{2}$ in. to 10 and curve the back neck to 0.

11 from 6 is the x-back measure plus $\frac{1}{2}$ in.; square up and down to locate 12 and 13.

14 from 13 is $\frac{1}{2}$ in.; draw the shoulder seam from 14 to 10.

(Notice that the shoulder is not raised as in the normal lounge draft,

the outline of which is indicated by dash line.)

15 from 1 is $\frac{1}{3}$ chest scale; A from 15 is 1 in.

Square down from A to locate B, C and D.

16 from 12 is $\frac{1}{12}$ working scale plus $\frac{1}{4}$ in.; mark out $\frac{1}{2}$ in. to 17 and form a $\frac{1}{4}$ in. "step," as shown; Now shape the back scye from 14 through 11 to the "step" at 17.

18 from C is $\frac{1}{2}$ in.; shape the side-seam, 17-B-18, to the bottom at $\frac{1}{2}$ in. from D.

19 from 15 is $\frac{1}{3}$ chest scale; 20 from 19 is 2 in.

21 from 1 is $\frac{1}{2}$ chest plus $2\frac{1}{2}$ in.; 21X from 21 is $1\frac{1}{2}$ in.; 22 from 20 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.

Square up from 22 to 23, making the distance $\frac{1}{2}$ working scale plus $\frac{1}{4}$ in.

Draw a line from 23 to 14 and on this line make 24 from 23 the same as from 10 to 14, less $\frac{1}{4}$ in.; drop the shoulder point $\frac{1}{4}$ in. below 24 and shape the scye to 25, which is $1\frac{1}{4}$ in. above 20, hollowing $\frac{1}{2}$ in. behind the guide line from 24 to 25, and continuing to 19 and 17, where a $\frac{1}{4}$ in. "step" is made, as on the back.

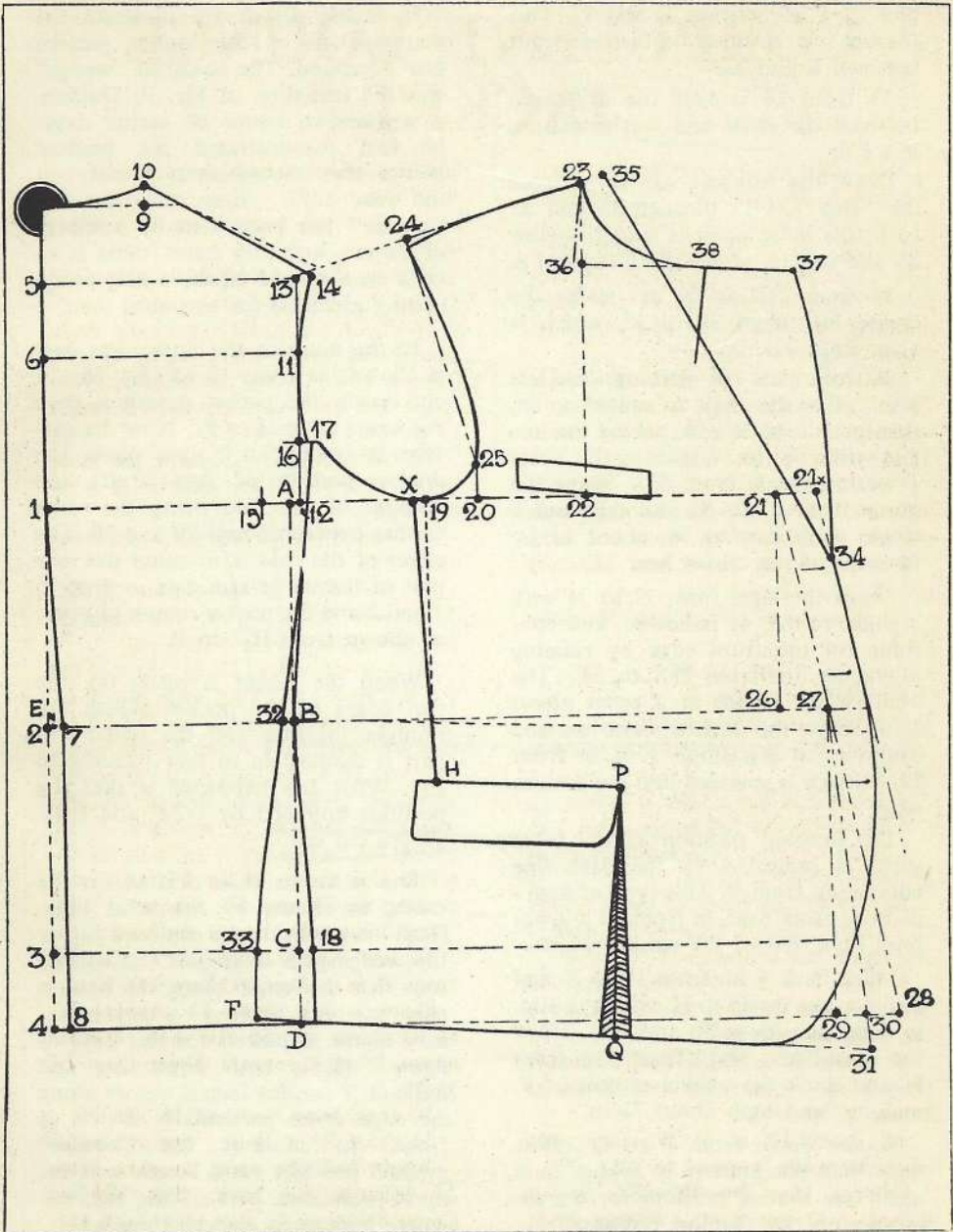
Square down from 21 to 26; 27 from 26 is $\frac{1}{4}$ disproportion less $\frac{1}{4}$ in.

Draw a line from 21 through 27 to establish 28 on the line squared across from 4; square down from 27 to 29.

30 is midway between 28 and 29.

31 from 30 is $1\frac{1}{4}$ in.; connect to D.

Apply half the waist measure from 27 towards the back; this will be found to locate E, thus showing a sur-



plus of $\frac{1}{2}$ in. between E and 7. This amount is *overlapped* on the side-seam between B and 32.

33 from 18 is half the difference between the chest and seat measures, less $\frac{1}{4}$ in.

Draw the forepart side-seam from the "step" at 17 through 32 and 33 to F; the latter point is straight below 33 and is $\frac{1}{4}$ in. above the line from 4.

34 from 21X is $2\frac{1}{2}$ in.; strike the crease line from 34 to 35, which is 1 in. from 23.

36 from 23 is $\frac{1}{6}$ working scale less $\frac{1}{4}$ in.; place the angle of square on 36, then push it back $\frac{1}{4}$ in. behind the line and strike out to 37, making this point $\frac{1}{2}$ working scale from 36. Shape the gorge from 23 to 37 and take out a single seam dart at 38, about $1\frac{1}{2}$ in. in front of the crease line.

Shape the lapel from 37 to 34 with a slight round, as indicated, and continue for the front edge by running along the line from 21X to 34. The "cut-away" begins at a point about $\frac{1}{4}$ in. below the drafted waist-line and continues to a position $\frac{1}{2}$ in. in from 29, where it is rounded into the bottom edge.

The lowered position of the front waist is indicated by the dash line emanating from B. This type of figure is more prominent, in front, at a lower level than that of the natural waist.

Mark back $\frac{1}{2}$ in. from 19 to X and strike a line down to H, which is 6 in. in from the side-seam and 2 in. below the waist-line. Mark back $\frac{1}{2}$ in. from H and draw the pocket mouth to P, making the length about $7\frac{1}{4}$ in.

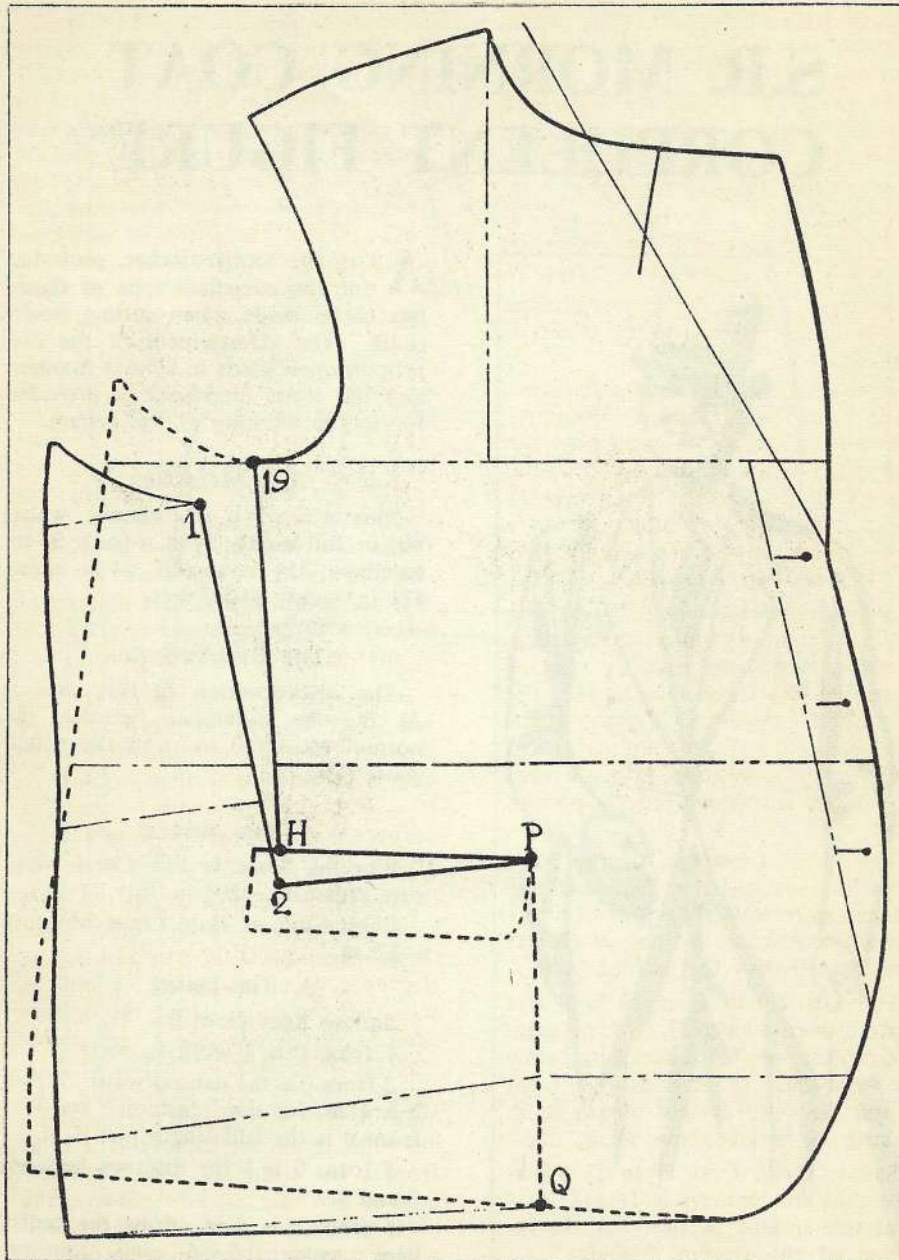
Square down from P to Q. It is here that the pattern is folded in a pleat (see shaded portion) for the insertion of the Donlon "Wedge."

In facing sketch we illustrate the manipulation of the lounge pattern just described. The so-called "wedge" was the invention of Mr. P. Donlon, a well-known cutter of earlier days; he first demonstrated his method before the Metropolitan Society in the year 1873. Since that time the "wedge" has been used by numbers of cutters, and they have found it to be a reliable and effective help when cutting garments for corpulent men.

In the diagram the under-arm dart is shown, as from 19 to H. This is cut down; the pocket mouth is then cut along from H to P. Now the pattern is folded at Q (see again the shaded portion of first draft), the amount of the fold being the same as that between points 29 and 30. The effect of the fold is to cause the rear part of the under-arm dart to drop to 1 and 2 and the pocket mouth to open, as shown from H-2 to P.

When the jacket is made up, the two edges of the pocket mouth are brought together and the under-arm dart is seamed up so that 1 comes to 19. What has happened is that the portions bounded by 1-2-P and P-H-19 are cut out.

The jacket is then drafted on the cloth, as shown by the solid lines. Dash lines indicate the contours *before* the wedge plan is applied. It will be seen that the length along the bottom edge has been reduced—a very necessary factor in jackets for this kind of figure. (It is both unpleasing and difficult if surplus length occurs along the edge, more particularly if it is at front.) In addition, the "wedge" method provides extra length over the most prominent part of the figure—where it is most certainly needed.



S.B. MORNING COAT CORPULENT FIGURE



AS in the lounge jacket, provision for the corpulent type of figure has to be made when cutting body-coats. The arrangement of the disproportion is made in similar manner, and the waist increment is provided for in the working of the system.

THE MEASURES

Measures: $18\frac{1}{2}$ in. natural waist; $40\frac{1}{2}$ in. full length; $8\frac{1}{2}$ in. x-back; 21 in. to elbow; $31\frac{1}{2}$ in. to cuff; 44 in. chest; $47\frac{1}{2}$ in. waist; 50 in. seat.

THE DISPROPORTION

The disproportion in this case is $7\frac{1}{2}$ in.—the difference between the normal waist (40 in.) and the actual waist ($47\frac{1}{2}$ in.).

THE SCALES

Working Scale is $\frac{1}{3}$ Chest Measure plus 6 in.— $20\frac{1}{2}$ in. (say 21 in.).

Chest Scale is Half Chest Measure—22 in.

THE DRAFT

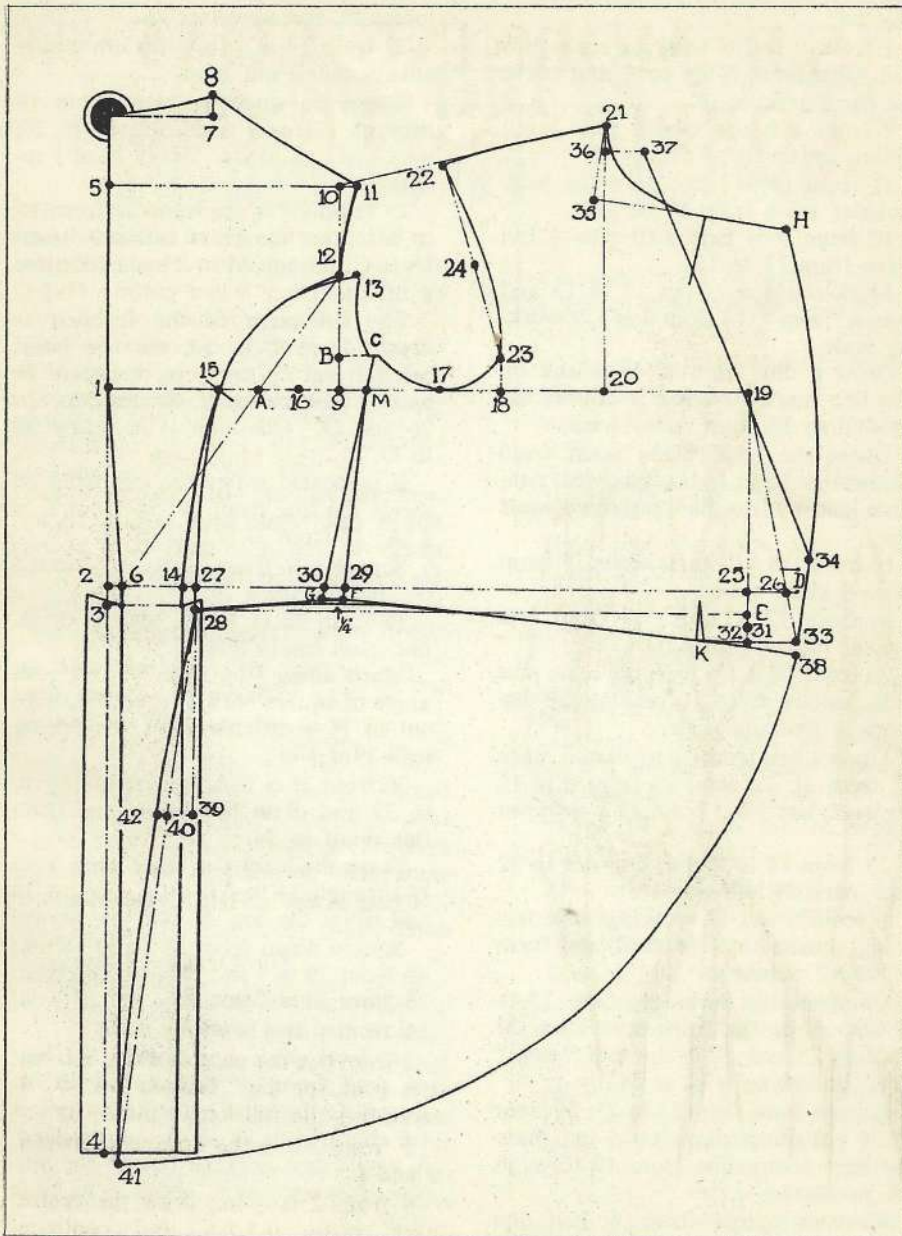
Square lines from 0.

1 from 0 is $\frac{1}{2}$ working scale.

2 from 0 is the natural waist; 3 from 2 is $\frac{1}{2}$ in. for the "fashion" waist; 4 from 0 is the full length plus $\frac{1}{2}$ in.

5 from 0 is $\frac{1}{2}$ the distance between 0 and 1.

6 from 2 is $\frac{1}{2}$ in.; draw the centre back seam, 0-5-1-6, and continue



down to the bottom parallel with the line 0-4.

7 from 0 is $\frac{1}{6}$ working scale plus $\frac{1}{4}$ in.; square up $\frac{1}{4}$ in. to 8 and curve the back neck to 0.

9 from 1 is the x-back plus $\frac{1}{4}$ in.; square up to 10.

11 from 10 is $\frac{1}{4}$ in.; draw the back shoulder seam from 11 to 8.

12 from 9 is half 9-10 plus $\frac{1}{2}$ in.; shape from 11 to 12.

Mark out $\frac{1}{4}$ in. from 12 to 13 and form a "step". 14 from 6 is $\frac{1}{9}$ working scale.

Draw a line from 12 to 6 and on this line mark A where it crosses the chest line; 15 from A is $1\frac{1}{2}$ in.

Shape the back blade seam from 12 through 15 to 14, as indicated; continue below 14 to the "fashion" waist line.

16 from 1 is $\frac{1}{3}$ chest scale; 17 from 16 is $\frac{1}{4}$ chest scale.

18 from 17 is 2 in.; 19 from 1 is $\frac{1}{4}$ chest measure plus $2\frac{1}{2}$ in.

20 from 18 is $\frac{1}{6}$ working scale plus $\frac{1}{2}$ in.; square up to 21, making the distance $\frac{1}{2}$ working scale.

Draw a line from 21 to 10 and mark 22 from 21 the same as from 8 to 11 on back, less $\frac{1}{4}$ in.; point 22 is dropped $\frac{1}{4}$ in.

23 from 18 is $1\frac{1}{4}$ in.; connect to 22 and mark 24 half-way.

B from 9 is $\frac{1}{12}$ working scale less $\frac{1}{2}$ in.; square out 1 in. to C and form a "step" there.

Complete the back scye from 13 to C and shape the front scye from 22 through 23 and 17 to another "step" at C, hollowing $\frac{1}{2}$ in. at 24.

Square down from 19 to 25; 26 from 25 is $\frac{1}{2}$ disproportion less $\frac{1}{4}$ in.; draw the new centre line from 19 through 26, as shown.

Measure across from 6 half the

waist measure plus $2\frac{1}{4}$ in.; this will locate D, just ahead of 26.

27 from 14 is $\frac{1}{2}$ in.—this amount is always taken out here.

Shape the sidebody seam from 13 through 15 to 27 and continue to 28, which is 1 in. lower. Mark M at 1 in. from 9.

29 from 27 is the same as from 15 to M; draw the front sidebody seam from C through M to 29 and continue $\frac{1}{2}$ in. to F.

The side-seam of the forepart is drawn from C to 30, the last point being from 29 the $\frac{1}{4}$ in. between 14 and 27 plus the small amount between 26 and D. Continue $\frac{1}{2}$ in. below 30 to G.

E is located where the line from 28 meets the line from 19; 31 from E is $\frac{1}{4}$ in.; 32 from 31 is half 25-26.

Square out from 32 to 33, located on the line from 26.

34 from 33 is $3\frac{1}{4}$ in. and is $1\frac{1}{4}$ in. out from centre line.

Mark down 3 in. from 21 and push angle of square back $\frac{1}{2}$ in. to 35; strike out to H a distance of $\frac{1}{3}$ working scale plus $\frac{1}{2}$ in.

36 from 21 is 1 in.; square out $1\frac{1}{4}$ in. to 37 and draw the crease line from this point to 34.

Shape the lapel and front edge from H through 34 to 33; drop $\frac{1}{2}$ in. to 38 and draw the top of skirt as shown.

Square down from 28 to 39—8 in.; 40 from 39 is 1 in.; draw a line from 28 through 40 to locate 41 at $\frac{1}{2}$ in. below the line from 4.

42 from 40 is $\frac{1}{2}$ in.; shape the rear of skirt from 28 through 42 to 41. Complete the front by making a graceful curve from 38 to 41, as indicated. A small dart is taken out at the bottom of forepart at K, about $3\frac{1}{2}$ in. back from 33

EVENING DRESS COAT

CORPULENT FIGURE

THE construction of the dress coat for a corpulent figure is, in the main, exactly the same as that of the morning coat. The back and sidebody, the shoulders and scye, the rear of forepart and skirt—all these may be drafted in the same way as detailed for the previous diagram.

It is in the front part of the dress coat where differences are found. These are largely matters of design and style, but their construction is dependent on a change of system points. This diagram, therefore, is set out in a manner which will make clear the drafting of the changed front section of the garment.

The same set of measures may be used as that given for the previous draft. The disproportion is worked out in similar manner, and the waist measure is applied as for the corpulent morning coat. As will be seen, many of the points used in the latter draft are shown on the dress coat section illustrated here.

We will assume, then, that the back part has been constructed, and we will now proceed to enumerate the differences for the front of the dress coat.

First, the line is squared down from 19 to 25 and the $\frac{1}{4}$ disproportion less $\frac{1}{4}$ in. has been registered from 25 to 26. Also, the application of the waist measure has shown the surplus from 26 to D.

Connect 19-26, as shown, and on the line so produced mark 31 at 2 in. above 26.

32 from 31, on the same level, is $\frac{3}{4}$ in.

Square down from 26 to locate 33 and 34.

33 from 26 is 4 in.; 34 from 33 is $\frac{1}{3}$ the distance between 25 and 26.

Now draw the front edge from 32 through 33 to 34.

Locate 35, 36 and 37 as for the morning coat and draw the crease line of the lapel from 32 to 37. There is a $\frac{3}{8}$ in. dart taken out at the gorge; therefore it is necessary to break the crease line at that part, as indicated. This will ensure a straight crease line when the dart is sewn up.

Shape the lapel as shown; its width at the top is about $5\frac{1}{2}$ in.

The length of the point is $2\frac{3}{4}$ in. from H to J. (These amounts are variable to taste.)

Draw a line from 34 to 38, making the distance about $6\frac{3}{4}$ in.—or it may be calculated at $\frac{1}{4}$ working scale plus $\frac{1}{2}$ in.

W from 38 is $\frac{3}{4}$ in.; B from 34 is 2 in. Rule a line from B to X, placing the latter point $7\frac{1}{4}$ in. from E and $5\frac{1}{4}$ in. back from the front edge just above 32. On this line a $\frac{1}{2}$ in. dart is taken out, as indicated by the

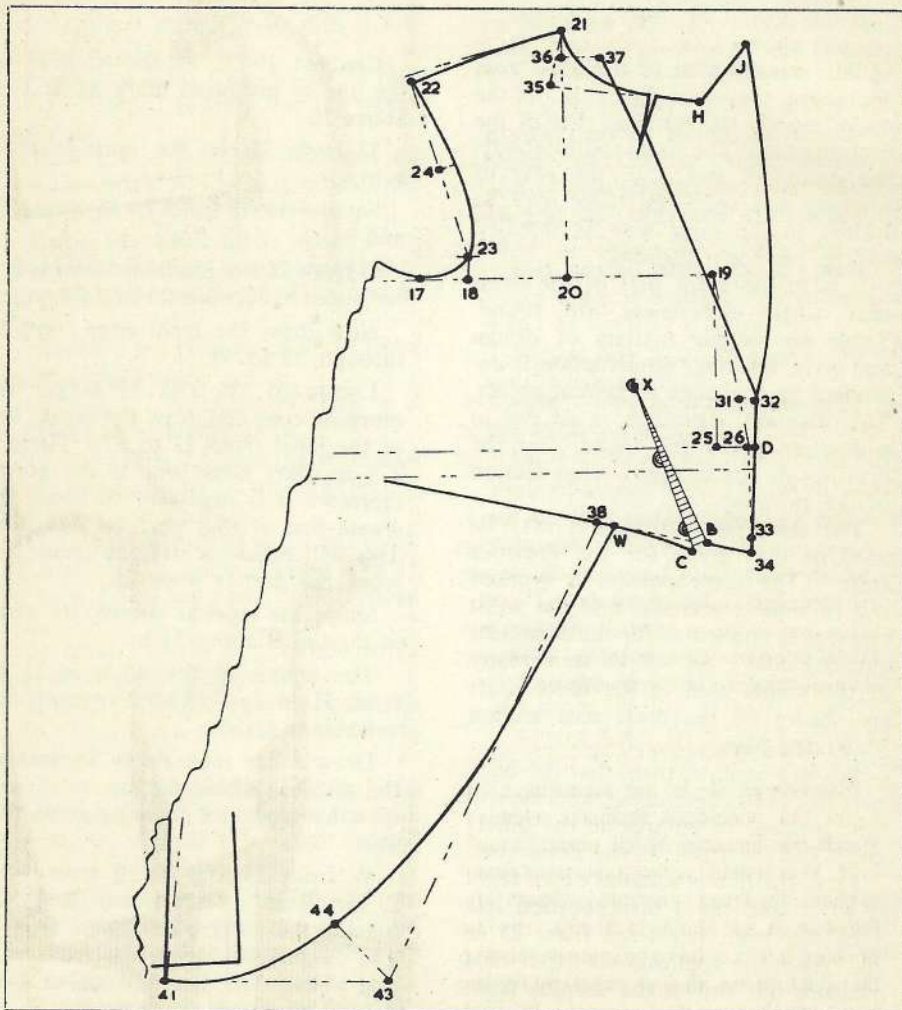
A FIRST COURSE IN GARMENT CUTTING

shaded portion. The rear side of the dart is dropped $\frac{1}{8}$ in. at C, to allow for the seam and the preservation of a good "run" of the finished edge from 34 to W. The customary three buttons are placed on the dart seam, as illustrated.

41, as we have mentioned or implied, is found as for the morning coat.

43 from 41 is $9\frac{1}{2}$ in.; draw a slanting line from 43 to 44, making the distance $3\frac{1}{2}$ in. Draw guide lines from 38 and 41 to 43 and shape the front of skirt in a graceful contour from W, as indicated.

The top of skirt, at the waist from W, is drawn to the back section as in the morning coat.



MORNING COAT AND WAISTCOAT LAY

THIS diagram depicts a lay for a morning coat and waistcoat. The various parts of the garments are clearly shown and all the essential inlays, turnings and "fittings" are indicated.

The arrangement of the "fittings"—welts, collar, waistcoat facings, etc., is not to be regarded as hard-and-fast; there are other ways of planning these sections. These will suggest themselves to the young cutter as he becomes more familiar with his work.

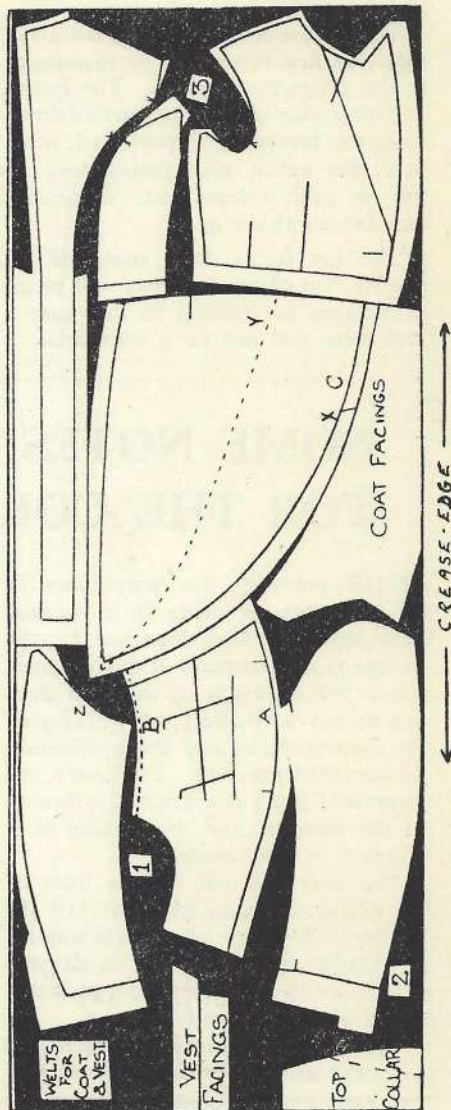
SOME OF THE DETAILS

The amount of material represented here is $2\frac{1}{4}$ yards, the width being 56 in./58 in. Length of the morning coat is $40\frac{1}{2}$ in., the waistcoat $26\frac{1}{2}$ in.

The sections indicated by figures 1, 2 and 3, may be used as "fittings" in certain cases. For instance, the waistcoat facings could be taken out in one piece by running from 1 to the left. Both opening and bottom waistcoat facings may be left growing on.

THE WAISTCOAT PATTERN

Sometimes it is an advantage to move the waistcoat forepart over towards the forearm of the sleeve under-half. It is usual, as we have mentioned earlier, to leave an inlay down the front at A for the first fitting. In the present lay we have purposely shown this part to be almost overlapping the front of the top-half sleeve. In such



a case, move the waistcoat forepart backwards and take off at the side-seam, as at B. This amount (shown by the dash line) can be added to the back. There is simply a displacement of the side-seam.

The skirt inlay at C will be cut away after the first fitting, as we mentioned in the chapter on inlays. The facing will terminate at X, being carried down from the forepart. If preferred, however, the entire skirt facing may be left on, as in a dress coat. Some cutters favour this plan.

The lay for a dress coat will be similar; but of course, there will be no calculation for facings in that case—and there will not be a waistcoat.

We have indicated the outline of the dress coat skirt by the dash line contour at Y. For this lay it is better to reverse the layout of the under-half sleeve and to place it so that the hollow part (Z) falls along the rounded part at the bottom of the skirt section. The top-half can be passed up towards the skirt, as there will be no facings to consider.

Dress coats are most frequently cut in conjunction with trousers; these will be placed at the *left* of the material shown here.

On an average, a dress coat and trousers will take about $3\frac{1}{2}$ yards of material of this width. A dress coat itself will take about $1\frac{1}{2}$ to $1\frac{7}{8}$ yards.

SOME NOTES ON OVERCOATS FOR THE CORPULENT FIGURE

THE provision for corpulence in overcoats is made in a manner very similar to that described for the lounge jacket. Increase of the measurements for all kinds of overcoat does not in any way affect the working of the disproportion and the application of the waist measure. Obviously, the important thing is correct distribution of the material and the placing of it where it is most needed.

For overcoats cut on the lines of the drafts on pages 114 and 119 the Donlon "Wedge" principle is applied in exactly the same way as demonstrated for the corpulent lounge jacket—and it is as effective.

This method cannot be applied in quite the same form for overcoats of the loose-hanging and Raglan styles

illustrated; but it actually is applied by the adoption of a different process. Description of this process, however, is really in the category of "advanced cutting" and therefore does not fall within the scope of this book, which is designed mainly for beginners.

It is hoped that when the student has mastered the contents of "A First Course in Garment Cutting" he will be in a position to carry his studies further. Other and more advanced books are in process of preparation—some are already nearing completion—in which will be found a great deal of valuable information. The reader of this work is advised to examine these books in due course. He will find announcements of their publication in *The Tailor and Cutter*.



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